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# APOLLO

EDITOR: W. R. JEUDWINE

## *The Magazine of the Arts for Connoisseurs and Collectors*

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### ON COVER

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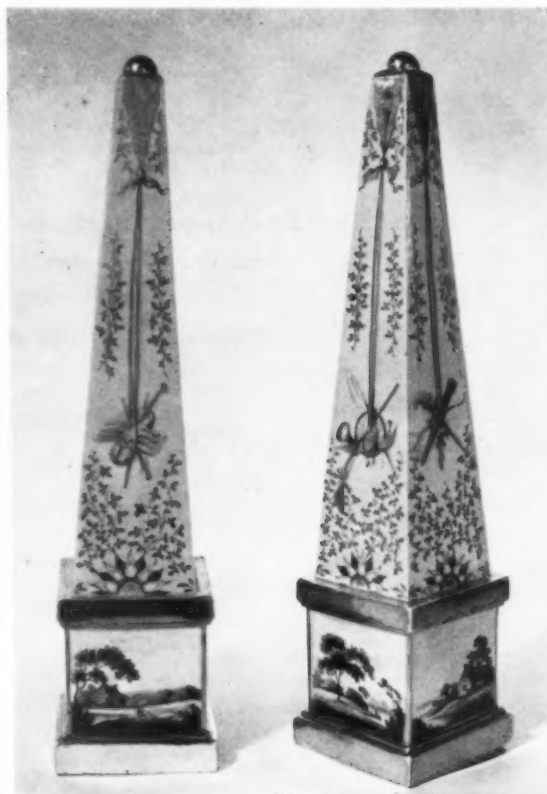
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# CURRENT SHOWS AND COMMENTS

## LIFE OR PAINT

By HORACE SHIPP

IT is one of the facts too easily forgotten in the story of the revolt against dead academic tradition in Britain that the true beginnings of that revolt lay in the establishment of the New English Art Club in 1886. Within a few years of its first exhibition the New English artists were influencing our painting not only by their example but in practically all the official and teaching positions. They were being elected to the Royal Academy itself (which they had set out to oppose); were Directors and Keepers of the National Gallery, the Tate when it was founded, the Wallace Collection, the National Portrait Gallery; were the Slade Professors at Oxford, Cambridge and London; and, most important, were Heads of the Slade School, the Royal College of Art, the Westminster, and others, so that their students turned the tide into something of a flood. This is not the place to attempt even the briefest record of the multifarious activities of the New English adherents, nor the chain action of revolts which started from it. But it is wise now and again to recall history.

One was induced to do so at the 110th Exhibition of the Club at the R.B.A. Galleries by a little manifesto which was put out on this occasion. This was a model of succinct statement which it is tempting to quote *in extenso*. Let the first sentences and the last suffice, however:

"For the last seven centuries there has been a continuous tradition in European painting. To-day we are fast losing touch with it. The feverish experiments of the twentieth century have resulted in painting becoming increasingly esoteric and trivial. Recently we have had experiments dealing only with the application of paint. Many of these experiments have been important, but the pursuit of experiment for its own sake has led the artist into a cul-de-sac, limited the content of his pictures so that they have become meaningless, and divorced him from his public."

It ends:

"The New English Art Club came into existence as a protest against a false concept of tradition. It stands to-day against an equally false rejection of tradition."

At one point it pleads for a "more positive, life-enhancing interest in man and his surroundings."

All this is so much in harmony with the beliefs—philosophic, æsthetic, social and technical—which have informed these columns, that I will not apologize for quoting it.

In its light we may well begin in the very citadel of the older traditionalism, the Diploma Gallery of the Royal Academy itself, where the exhibition given in honour of Sir Gerald Kelly, P.P.R.A., keeps the old flag flying in challenging style. It was Sir Gerald himself who, during his Presidency, inaugurated this idea of giving one-man shows to living artists, and Brangwyn, Augustus John, and Munnings are now succeeded by this showing of his own works. Most of us when we heard the announcement first were filled with foreboding. He is so terrifyingly Royal Academic: the board room portraitist par excellence; the all-too-competent craftsman who can produce the "dull, dead, studio nude" in its most glacial perfection; the romantic exotic of Spanish and Burmese beauties. Would it by its sheer academic propriety prove that this tradition



MISS WOOD WALKING HER DOG.

By HOGARTH.

From the Exhibition of Eighteenth Century English Paintings at the Sabin Gallery, Cork Street.

was completely out of touch with the contemporary world and contemporary æsthetics? In a way it did; yet there was so much beyond this in the nearly three hundred works filling the four large galleries. The portraits were fascinating partly because those chosen were of leaders of thought rather than the tycoons who were left imposingly looking down on their board room tables. Vaughan Williams (a starkly noble portrait), Marie Stopes, Malcolm Sargent, Dick Sheppard, and the whole series of Somerset Maugham of which the one called "Up at the Villa," showing the writer at his desk correcting proofs, had delightful qualities of design and colour as well as able portraiture. The surprise of the exhibition was the freshness and verve of the scores of small landscape sketches, and several of the early portraits over which the butterfly of Whistler might have hovered, especially the large "Mrs. Harrison" which Hugh Lane bought for Dublin. Alas, all too many of the truly exciting things are dated nearly fifty years ago; and perhaps Sir Gerald Kelly, P.P.R.A., K.C.V.O., painter of those vast state portraits (the impossible task), and of glamorous beauties was, indeed, an artist *manqué*. Other than to agree that the academic painting of the female nude is supremely difficult, and that Sir Gerald has done it imposingly, it were better—much better—to draw a veil over such works as "The Sphinx" and "Siesta."

If we feel that much of this competency and finished craftsmanship is, in Tennysonian phrase, "icily regular,

splendidly null," the question arises: what is to replace it? French XIXth and XXth-century painting, with its own kind of progressive professionalism is the accepted favourite, and two important exhibitions at least demonstrate its claim. One is under that title at the Lefevre Gallery; another is at Marlborough Fine Art: "100 Works by European Masters of the XIXth and XXth Centuries."

The most exciting work at Lefevre is an exquisitely lovely example of the "Nymphéas," by Monet, who painted it in 1906, in his first impulse towards this subject and at a time when his painterly faculties were unimpaired. A large picture, it makes an important contribution for our consideration with the series showing at the Tate. One surprising exhibit is a coldly classical portrait by Fantin-Latour, "Mr. Becker." It stands in strange contrast to two typical "Flower Studies," reminding one that the artist himself regarded his flower-pieces—sought after in his lifetime and still favourites as the sales room prices testify—as something like potboilers. Happily for us he felt the call to continue producing these lovely things, and impressive as "Mr. Becker" is I would choose "Bouquet de Printemps" or "Fleurs Variées" which flank him at the Lefevre. Two highly romantic Delacroix pictures on the "Desdemona" theme are the earliest pieces in the show, a very decorative Braque "Flowers in a Jug" of 1942 the latest. The score of pictures spanning the intervening hundred years include some charming Renoirs, a strongly Expressionist Rouault, "Guerre," where a Christ image looks down pityingly on a sleeping soldier, and four works by Picasso, none of which converted me to that master. An almost famous pastel, "Tête d'Homme," belongs to 1921. Although it was thus therefore created before he couldn't draw, it seemed to me so empty that I turned to the "Portrait of Dora Maar," one of those trick affairs which interwove profile and full face to their mutual disaster. A "Femme Canapé" left me wondering whether the adjective derived from a sofa or from that fried bread and anchovies, etc. which it conjures on menu cards. But my views on so much of Picasso are frolicsome and free, and must not be allowed to detract from a fine exhibition of French painting.

The works at Marlborough Fine Art are mostly, though not universally, small. An excellent Corot landscape, "La Blanchisserie à Chaville," makes contrast with his effort in the studio nude: "Le Secret de l'Amour." These hundred pieces form a fine anthology of the period, not only of the great names—Degas, Delacroix, Boudin, Matisse, Modigliani, Renoir, Rouault, Van Gogh, and others—but with some delightful surprises from lesser known or less estimated artists. De Dreux's animal paintings; a period piece Tissot, "The Amateur Circus"; and Van Dongen, who is coming so to the front these days. In the verve and joy of so much of this there is certainly that "life enhancement" which we are seeking.

#### FRANCE NOW

So is there at the Adams Gallery exhibition of the work of that contemporary painter, André Minaux, who by turning away from the all-too-cerebral School of Paris has earned himself the title of Neo-Realist. Actually he is at once more and less than realist. His joy in bright, golden colour and light tones, his ability to build up three dimensional form on the flat picture plane, his sense of decoration, show that the influence of the first great Post-Impressionists operates in his work. He paints large and boldly, can create apples as solid as can Courbet or Cézanne, figures that recall Van Gogh with whom he clearly has some affinity, landscape, flower-pieces. A slow worker, he is obviously a very sincere one, and the collection of his works which Adams have managed to get together for this exhibition yield an experience of delight.

#### THE ENGLISH REALISTS

What now of the English Realists, since their manner has been promising a way out of our dilemma? It has

suffered a deflection in its stronghold, the Beaux Arts Gallery, where that leader, Jack Smith, in a new show, has headed off towards abstraction. This, although his "Crucifixion and Creation" has just won the £1,000 first prize at the big free-for-all John Moores exhibition being held at the Walker Art Gallery, Liverpool. Another triumph for this school there was the winning of the first prize for the under-thirties by John Bratby. Now Smith, with such titles as "Light Passing over Objects" or "Cylinders under Light," presents studies in tone and colour where the objects or still-life subject remain indistinguishable. He has always been an artist in search of a subject, and inclined to the bizarre in that search. I would say that this latest experimentalism with currently fashionable pure painting, though it emphasizes the quality of his paint, is not his métier. That he should retreat from life to this private world is surely a loss.

Realism at its most unalloyed is the show of a newcomer from the north at Crane-Kalman Gallery: Alan Lowndes of Stockport. Preoccupied with ugly slum scenes and people he belongs to what Americans call the "Ash-can" School; indeed, one of his pictures is of "Dustbins." With little tuition he remains a naive painter and in a way seems to have carried Child Art beyond that great divide which adolescence usually brings. In such a crowded and ambitious work as "Palais, Stockport," a dance hall with a host of figures, he reveals what he might do. We are back with that problem of technique, for Alan Lowndes has neither draughtsmanship nor painterly knowledge to express his vision.

What the Neo-Realist painter could achieve is revealed at the Zwemmer Gallery, where Peter Coker is showing French landscapes and drawings of a beauty and power which is truly life-enhancing. Here is the tension between art and nature which we seek. No tricks, no short cuts: just good strong, sound painting, with eye, hand and mind working in harmony. This is the real thing; magnificent from so young an artist.

#### OLD MASTERS

If we turn to the Old Masters we are transported to halcyon days before the artist was faced with the dilemma between life and art, or at least before he was faced with it in the extreme consciousness which is present to-day. Art could quietly broaden down from precedent to precedent, or even mark time. It was based on nature and representation, so that matter and manner were a balanced unity. Invariably it was also based on fine draughtsmanship. That is what makes any exhibition of Old Master drawings so fascinating. At the Wilton Gallery is a selection of Old Master drawings all belonging to the XVIIIth, XVIIth or earlier periods which have that intimacy inseparable from such things. The Flemish, Dutch, and French predominate, with a few Italians. I always feel that the love of nature and of man speaks most clearly from the Northern art, and in this delightful exhibition, whether we are looking at a Breugesque landscape by his forerunner, Matthys Cock, or a picturesque study of a head by Watteau, we are conscious of the artist's joy in life itself, as the motive for his art.

In this same mood one can enjoy the English eighteenth century exhibition at the Sabin Gallery in Cork Street. Hogarth is here at his most unforced and delightful in a portrait of the daughter of his friend Wood out walking with her dog. The scale of the figure against the background of landscape and stables makes it a most unselfconscious piece of portraiture, and Action Painters might note the obvious joy and directness with which the actual paint is applied to the canvas. More in the grand style is the impressive Gainsborough "Sir F. Bassett," and Wright of Derby's posed picture of young Haden, his protégé, in the character of "The Minstrel" of Dr. Thomas Beattie's poem. Altogether an exciting exhibition of good things from this great period.

#### A ROMANTIC FOOTNOTE

We are back with Sir Gerald Kelly's passion for the  
Continued on page 124

# ENGLISH ENGRAVERS ON PLATE

## IV—CHARLES GARDNER and J. TEASDALE

BY CHARLES OMAN



Fig. 1. Inkstand (seen from above). Silvergilt. Arms and crest engraved by Charles Gardner. Maker's mark of Paul de Lamerie. Hall mark for 1741-42.

Courtesy the Worshipful Company of Goldsmiths.

IT should have been noticed that the engravers of plate whose works have been discussed in the three previous articles<sup>1</sup> were usually copper-plate illustrators as well. The single exception was Benjamin Rhodes, who appears to have gained his meagre livelihood entirely from decorating silver. Though Rhodes occupied a humble position in his profession, there would seem to have been nothing to prevent a specialist in the engraving of plate from gaining a reputation amongst those who knew. It was not essential for him to advertise by signing his work, since commissions normally came through the goldsmiths whose work he was to decorate. Such individuals were ignored by Horace Walpole in his *Catalogue of Engravers in England*, 1763, which only includes engravers of plate who also worked as illustrators. It is therefore only very occasionally that a happy chance allows us to identify one of these engravers who habitually refrained from authenticating their work.

On November 27th, 1740, the authorities of the Worshipful Company of Goldsmiths decided to place a large order for plate to make good the amount which the Company had been forced to condemn to the melting-pot during a period of stringency between 1667 and 1711. The work was entrusted to four members of the Court—Paul de Lamerie, Thomas Farren, Richard Bailey and Humphrey Payne—but it was also stipulated that the engraving should be executed by Charles Gardner. I am indebted to Miss L. C. Bell, librarian at Goldsmiths' Hall, for tracing the last-named through the Company's records. The first reference is dated September 17th, 1705, and relates that Charles Gardner, son of John Gardner, late Citizen and Cardmaker of London, was bound apprentice to William Starling, Citizen and Goldsmith. In due course young Gardner was

admitted to the freedom of the Company on September 1st, 1714, and then to the livery on October 14th, 1721. Since there appears to be no record of his ever having registered his mark, it would appear that he practised only as an engraver. The fact that he was specially selected for the engraving of the pieces in the 1740 order can only mean that he was held in very high esteem by the trade.

On December 9th, 1741, "all the new plate lately made for the Company having been viewed by the several members present of this Court, it was the general opinion that the same is performed in a very curious and beautiful manner . . . Then was received and inspected a bill delivered by Charles Gardner for engraving great part of the said plate amounting to the sum of 29 lb. 14 s. 0 d. which the Court likewise ordered immediately to be paid to him." It is unfortunate that the actual bill has not survived, but there are still plenty of samples of his work, though some appear to have perished.

The total weight of the pieces included in the order amounted to 1,387 oz. 11 dwt. It consisted partly of magnificent display pieces and partly of ones belonging to quite standard patterns. The former had been allotted to Lamerie and Farren. The pieces executed by Paul de Lamerie consisted mainly of cast and chased work without any engraving. The only exception was the inkstand which was commissioned in order to house the little hand-bell which had been given in the time of Charles II by the celebrated goldsmith-banker Sir Robert Vyner. On this piece Gardner was able to engrave the arms and the crest of the Company under the sockets for the inkpot and the pounce-box (Fig. 1).

Some of Farren's pieces likewise left no scope for





Fig. II. Sugar Caster (central portion). Engraved by Charles Gardner. Maker's mark of Richard Bailey. Hall mark for 1740-41. Courtesy of the Worshipful Company of Goldsmiths.

Gardner's embellishments, but he came into his own with the "large Tea Table with a curious chased border and four double feet, the Arms, Supporters and Crest engraved thereon." There are, in fact, a pair of these, and the rendering of the Company's arms upon them (Fig. III) will bear comparison with any of the heraldic engraving illustrated in the previous articles.

The pieces of standard design which were handed over to Humphrey Payne and Richard Bailey to make, usually had some space for Gardner to adorn with the arms of the Goldsmiths. His best opportunity was on a pair of "tea waiters", by Payne, weighing 29 oz. each, which allowed a fairly large version of the arms (Fig. IV), and was by so much the better than the similar rendering on the set of half a dozen "hand waiters" each weighing 12 oz., which fell to the share of Bailey. Gardner was also able to engrave the casters (Fig. II) belonging to two cruet-frames and a dozen half-pint mugs (Fig. V) by the same goldsmith. Though the engraving on all these secondary pieces is excellently executed, it is a great pity that we have only the decoration on the Farren "tea tables" by which to judge Gardner's best work.

We must now turn from Charles Gardner, about whom we know all too little, to another engraver who is known only by a single signed example of his work. I am indebted to Mr. Thomas Lumley for the photograph (Fig. VI) of the engraving on a large "tea table" which passed through his hands a couple of years ago. The piece has an extremely fine cast and chased rococo rim and bears the mark of Samuel Courtauld the Elder, and the hall-mark for 1763. The engraving is in the romantic late rococo style and depicts three armorial cartouches propped up against a broken column, flanked on one side by a figure of Justice and on the other by an eagle. Between the main composition and the floral swags at the bottom is the signature *J. Teasdale F.* The catalogues in the print rooms at the British Museum and the Victoria and Albert Museum record no engraver of this name, so that it seems probable that this is another instance of an artist who worked only for the goldsmiths. There was no J. Teasdale registered at Goldsmiths' Hall, but on September 6th, 1743, a William Teasdale, son of William Teasdale, Citizen and Glover, was bound appren-



Fig. III. "Tea table" or salver. Silver-gilt. Arms engraved by Charles Gardner. Maker's mark Thomas Farrer. Hall mark for 1741-42. Courtesy of the Worshipful Company of Goldsmiths.

tice to Humphrey Remington and was admitted to the freedom of the Company exactly eight years later. Did J. Teasdale work in association with a goldsmith brother? At any rate he produced on this occasion a quite imaginative design, although we cannot appreciate it fully since we have no clue as to the occasion which it was intended to celebrate. The arrangement of the three coats-of-arms suggests that their owners were linked by co-donorship and not by blood.<sup>3</sup>

Though we may be inclined to grade Teasdale in a lower class than Gardner, Gribelin, Hogarth and Sympson, he



Fig. IV. "Tea waiter" (central portion). Arms engraved by Charles Gardner. Maker's mark of Humphrey Payne. Hall mark for 1740-41. Courtesy of the Worshipful Company of Goldsmiths.



# ENGLISH ENGRAVERS ON PLATE



Fig. V. Half-pint mug. Arms engraved by Charles Gardner. Maker's mark of Richard Bailey. Hall mark for 1740. Courtesy of the Worshipful Company of Goldsmiths.

may be considered as good for the time. The general standard of engraving on plate was not so outstanding in the 1760's as it had been in the first half of the century. The position worsened during the last 30 years of the XVIIIth, since the designers of the Adam period disapproved of their employers' love of heraldic self-advertisement and cut the heraldic engraving on their plate to the minimum. The sort of engraving in which they did indulge consisted of

endless floral swags and "bright-cut," which must have been deadly for the craftsman who was set to execute it.

It is not proposed at present to continue this series of articles into the XIXth century when the great goldsmiths of the Regency period successfully revived the art of engraving on plate. It is enough for the time being to have thrown a little light on the activities of a class of artist which has received much less credit than is due. Because the law compelled the goldsmiths to mark the plate which they made, whereas the engravers were not forced to sign the pieces which they adorned, the former have stolen all the limelight. Yet the contribution of the engraver to the complete work of art was not necessarily at all a humble one and, indeed, in the case of the salvers engraved by Gribelin and Sympson, the contribution of the goldsmith is by comparison of minor importance. This being so, it is to be hoped that other researchers will combine to recover from oblivion the names and works of other engravers who added lustre to English goldsmiths' work during the XVIIIth century.

Lastly, I should like to record my gratitude to the authorities at Goldsmiths' Hall, who not only made available their records to me but also arranged for the making of most of the photographs which have been reproduced.

<sup>1</sup> APOLLO, May, June and July, 1957.

<sup>2</sup> Now reduced to six.

<sup>3</sup> The arms may be identified as follows: Bamfield, co. Devon, or Branfilo, co. Essex (top); Farre, co. Essex (left); Pope, co. Sussex (right).

Fig. VI. "Tea table" or salver. Silver-gilt. Engraved by J. Teasdale. Maker's mark of Samuel Courtauld the Elder. Hall mark for 1763-4.

Private possession.



# JOSEPH CRAWHALL

By ADRIAN BURY

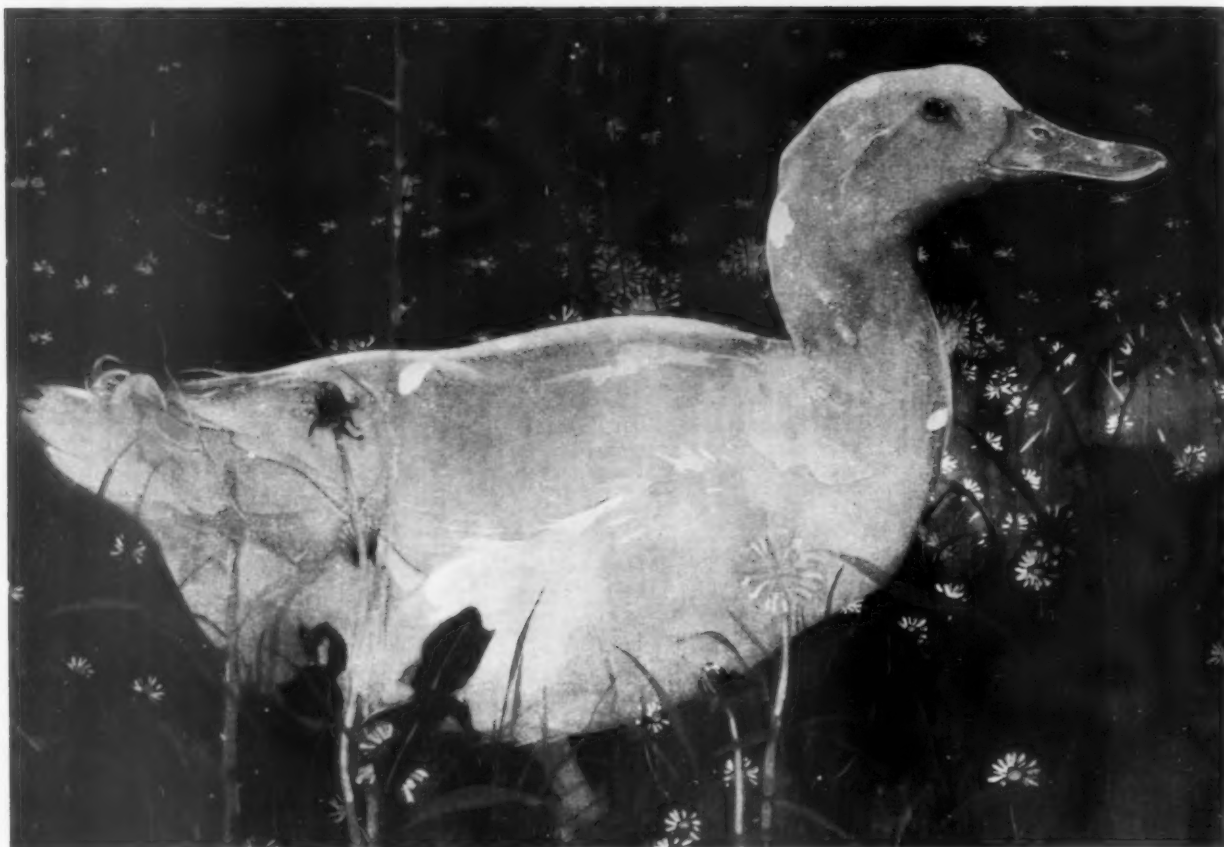


Fig. I. JOSEPH CRAWHALL. The White Drake. Watercolour on holland.  
In the Collection of T. H. Coats, Esq.

IT is forty-four years since Joseph Crawhall, one of the most gifted animal and bird painters in the history of art, died, after a comparatively short life.

In the noisy, not to say noisome, clatter of art isms and idioms since his death in 1913 it is not surprising that Crawhall's name, like the names of many other fine artists of his day, is seldom heard. There are, of course, curators, critics and collectors who hold the works of Crawhall in the highest esteem, and at least one fine water-colour has topped the thousand guinea mark, though money is not necessarily a criterion of quality in art. Whenever a good Crawhall comes into the market, however, it excites great interest and competitive bidding.

Joseph Crawhall was born at Morpeth in Northumberland on August 20th, 1861. He was the son and grandson of successful business-men well known in Newcastle-upon-Tyne, not only for their trade of rope-making but for their enthusiasm for the arts. Crawhall's grandfather (1793-1853), descended from a long line of Northumbrian landowners and sportsmen, was an amateur artist and writer, and his book *Grouse Shooting made Easy to Every Capacity*, published under the pseudonym of Geoffrey Gorcock, was written and illustrated by him in lithography, Crawhall having learned the then new method of printing from Aloys Senefelder himself.

The Joseph Crawhall who, for the sake of convenience, may be called the Second, carried on the rope factory, but was also a prolific writer and artist. He produced several books, principal among which is *The Completest Angling*

*Booke that Ever was Writ*. His illustrations for this and other works, mostly wood-engravings, reveal him to be an artist with a strong natural facility and a rare sense of humour, a gift much appreciated by the great *Punch* draughtsman, Charles Keene, with whom he was a friend and collaborator for many years. Crawhall the Second was in the habit of sending amusing ideas, adequately drawn, to Keene, who adapted no fewer than 250 of them for *Punch* between the years 1873 and 1890. There are twenty-one albums of these sketches in the Glasgow Art Gallery, containing a generous acknowledgment from Keene as to the assistance that Crawhall afforded him and *Punch* over the years.

It will be seen that Joseph Crawhall the Third, the subject of this article, was brought up in an atmosphere sympathetic to his own aspirations as an artist; and indeed his father helped him in every possible way. There was, however, no question of an art school during the boy's 'teens, Joseph Crawhall senior being well able to instruct his son and to advise him how best to develop his original gifts.

Before Joe junior was sixteen he was a fairly accomplished artist, and there are sketches that he did even before the age of ten which have a phenomenal precocity. The art master at a Harrogate prep school where he was sent when he was eleven frankly confessed that he could teach the boy nothing. "He already knows more than I do," he said. At King's College in the Strand, where Joe arrived at the age of fifteen, he won prizes for drawing in 1878 and 1879, and had already begun to exhibit at the Newcastle Arts Association.



Fig. II. The Jackdaw. Watercolour on holland.  
 Courtesy National Gallery of Victoria, Melbourne.

What determined his future course, and set him finally apart from ordinary conventional standards of art, was a visit to Glasgow where young Crawhall fell in with a group of painters who were in due time to become known to the world as E. A. Walton, James Guthrie, George Henry and Arthur Melville. They were all somewhat discontented with the prevalent academic manner, and sought a finer and more conscientious attitude towards the truths of nature. Thus, we find them working together at Rosneath, Garelochside and Brig-o-Turk in the neighbourhood of the Trossachs, at Cockburnspath, and elsewhere periodically for some years. These artists were the nucleus of the Glasgow School, and Crawhall was an important member of that School.

Although he must have done many landscapes in oils at that time, his main interest was always animals and birds, and early works that have survived are of dogs, horses, lions and cattle.

In the hope of enlarging his technical experience Crawhall went to Paris at the age of twenty-one and entered the studio of Aimé Morot (1850-1913), celebrated for battle-pieces, animal subjects and portraits. Crawhall probably chose this atelier because Morot preferred painting animals and was also a believer in working from memory. It has generally been assumed by other writers on Crawhall that he learned nothing in Morot's school and was out of sympathy with that artist's methods. Certain it is that Crawhall spent much of his time in Paris wandering about the boulevards, the markets and zoological gardens, making notes of animal, bird and human character. Yet there is written evidence that Crawhall definitely stated he had greatly benefited from his experience in Morot's studio. He did not, however, stay in Paris for more than two months, but returned to Newcastle where his parents lived, resumed his friendship and sketching occasions with the Glasgow Boys, rode to hounds and generally enjoyed life as an artist and man of independent means. One important fact is that Crawhall

was never constrained in having to earn a living by his art, so he could develop upon the lines that most suited his talent and temperament.



Fig. III. The Rook's Nest. Watercolour on holland. 22 x 17 in.  
 Courtesy Glasgow Art Gallery (Burrell Collection).





Fig. IV. Horse and Cockerels. Watercolour on paper.  
In the Collection of J. Green-Price, Esq.

Early in the 1880's (I have not yet been able to determine exactly what year), Crawhall visited Tangier, and this Moroccan town and environment were to play an important part in his life for many years, for he visited Tangier annually, living there for several months of each year. Among his friends at Tangier were John Lavery, Cunninghame-Graham, G. Denholm Armour and a Spanish nobleman, the Duke de

Frias. From Cunninghame-Graham's description of the Duke de Frias in his book *Writ in Sand*, he was an amusing, reckless, but gifted aristocrat, who delighted in sport, according to the English, and could not squander his patrimony fast enough. The Duke's father came from a long line of grandees who appear to have owned nearly half of Spain. He had married a daughter of Balfe, the musician,





Fig. V. Tigers. Watercolour on holland. Courtesy Glasgow Art Gallery (Burrell Collection). 14 × 22½ in.

and Frias, or Bernardino, as he was called, had therefore an interesting heredity; and the fact that he had been educated at Eton, spoke English perfectly, was an excellent musician with the violin, and superb horseman, made him good company. He was immensely popular in the English colony at Tangier, as well as the polyglot, picturesque society there. Frias was an intelligent admirer of Crawhall's work, and the somewhat taciturn painter from Newcastle and volatile nobleman from Spain were great friends. They hunted a pack of mongrel hounds which, if it afforded them fantastic sport, gave them and the Tangier inhabitants a "good run for their money," though it would appear that the money was provided almost exclusively by El Duque and Crawhall.

All good things come to an end, and Frias having spent his own and his wife's fortune by gambling and wild extravagance, departed for Portuguese East Africa where he was so reduced to privation that he had to earn his living as a manual labourer.

Writing of those Tangier days, G. Denholm Armour, the *Punch* artist, records that Crawhall, the finest horseman of the lot, and a champion jockey (he won the Morocco Hunt Cup three times in succession), hunted fox and rode after pig in the hills. Crawhall did not do many serious drawings at Tangier, but made innumerable humorous sketches of amazing beauty of line and tint.

Describing Crawhall's appearance at the time, Lavery wrote in his autobiography, "Except for his eyes, which were very deep brown and unusually intelligent, he might have been taken for a whipper-in. He had a long, sallow face like that of a North American Indian and rarely spoke unless he had something to say. . . . But he had an acute observation and ready wit on occasion, as when he remarked on being shown a drawing by Conder. 'Umph, whiskey and Watteau'."

Quiet, reticent and uncommunicative as Crawhall was, "his pencil was to him what the tongue is to other men," continued Lavery.

The happy, informal, sporting-cum-Bohemian life at Tangier, as far as Crawhall was concerned, finished in 1893, and after that he lived in England. For a while he rented a house in the New Forest; and for the last years of his

life shared a house with his mother, at Easingwold, Brandsby, in Yorkshire, continued to hunt, drew spasmodically when in the mood, and entertained his friends, the Glasgow artists, Walter Russell, Pryde, Nicholson and other London men.



Fig. VI. Mallard Rising. Watercolour on holland. In the Collection of T. H. Coats Esq.



Fig. VII. *The Aviary*. Watercolour on paper. 20 x 14 in.  
Courtesy Glasgow Art Gallery (Burrell Collection).

From 1887 till 1893 he had been a member of the Royal Scottish Society of Painters in Water-Colours. In 1898, he joined the newly formed International Society of Sculptors, Painters and Gravers, as an executive member. Crawhall had only two one-man shows during his lifetime, at Alexander Reid's galleries in Glasgow in 1894, and at W. B. Paterson's galleries, 5 Old Bond Street, in 1912. He exhibited once at the Royal Academy, an oil painting called "A Lincolnshire Meadow," in 1883.

Crawhall was never robust in health, and lung trouble, with which he had been threatened for many years, increased as he grew older. While on a visit to London in the spring of 1913 he caught pneumonia and died under an operation for empyema in a nursing home at 92 Redcliffe Gardens, South Kensington, on May 24th of that year.

Crawhall was buried in the family grave at Rothbury, Northumberland, within a few miles from Morpeth where he was born. Such, in brief, are the biographical facts.

As an artist of animals and birds, Joseph Crawhall was unique, for there is nobody quite like him in style and method. Cunninghame-Graham compared him with the prehistoric cave-artists of Altamira, but he was far more accomplished than these primitives, though his way of drawing from memory may have been similar to theirs. Lavery wrote that Crawhall never used a sketch-book, but this is not quite so, as I have seen sketch-books that he used.

The truth is that, as far as his finished work is concerned, Crawhall trusted almost entirely to memory. He would look for a long time at his "quarry"—a bird, horse, tiger or camel, and absorb the creature into his mind. The facts of anatomy, colour, texture, movement, might remain there an indefinite time before Crawhall would take a sheet of paper, or holland, and, in a kind of inspired frenzy, "materialize"

the subject. The water-colour could have been done quickly as in the case of the "Horse and Cockerels" (Fig. IV) in Mr. J. Green-Price's collection, or taken about a week, as the well-known picture, "The Aviary" (Fig. VII), in the Glasgow Art Gallery. Both are admirable examples of Crawhall's style. The latter, which is dated 1838, is one of the most beautifully composed and colourful of Crawhall's works. It is curious that the artist was so dissatisfied with it that he would have thrown it away, but for the intervention of W. B. Paterson, the dealer. "The Aviary" was exhibited with other works by the Glasgow School at Munich and won a Gold Medal.

Two famous bird masterpieces are "The Jackdaw" (Fig. II), in the National Gallery of Victoria, and "The White Drake" (Fig. I), in Mr. T. H. Coats' Collection. These were painted on brown holland, a material that Crawhall began to use fairly regularly in the eightennineties. It was his use of this fabric that gave his later work such exceptional distinction. Whether he arrived at this method fortuitously (and the story goes that, being without water-colour paper on one occasion, he borrowed a piece of holland from his sister) or whether he deliberately experimented with it, the fact remains that he mastered in time a very difficult style. Everybody who has tried to paint water-colours realistically on fabric will understand this difficulty. Holland or silk is tantalizingly absorbent.

If we carefully study "The White Drake" we can see how the artist has had to pile on the Chinese white in order to give force and volume to the high-lights of the bird's form, and has yet retained an illusion of spontaneity. I suggest that the spontaneity is more apparent than real, and the marvellous feeling for truth invoked in this painting is the result of lengthy concentration and profound knowledge before the artist arrived at such perfection.

Crawhall destroyed hundreds of works because he was dissatisfied with them. In this respect he was the despair of dealers and collectors who, having expressed their admiration for a particular painting or drawing, were never quite sure whether they would get it. Let us be thankful to Sir William Burrell, Crawhall's first great patron and collector of his works. It was Sir William who, over the course of many years, gathered together all the fine Crawhalls that he gave to the Glasgow Art Gallery, and which it is an inspiring experience to see.

Much has been written as to Crawhall's influences. For my part, I do not think he was specially influenced by anybody. From his childhood he had an instinct for what was best in art and, of course, studied it with the intelligence and passion that only genius can exert. To quote Phillip Thickness's remark in regard to Gainsborough, "Nature was his master." The cave-artists, the Glasgow Boys, Whistler, the Barbizon School, the Chinese and Japanese print-makers—all have been credited with having helped Crawhall to be the artist that he was. It is an interesting game of reference and gives writers the opportunity to air art scholarship. But Crawhall, who was born to be a master-delineator and colourist of exceptional taste, developed through his own observation, phenomenal memory and adroit hand. If he owed anything at all as an artist to anybody, it was to his father who, training him to draw from memory as a child, and giving him financial independence, set young Joe on the course best suited for his own self-expression.

I am indebted to Mr. Andrew Hannah and Mr. William Wells of the Glasgow Museums and Art Galleries for permission to reproduce certain Crawhalls in this article. Also to Mr. Ian MacNicol of 50 West George Street, Glasgow, for the photograph of "Mallard Rising" (Fig. VI) and courteous help regarding works by Crawhall in private collections.

[Mr. Bury is completing his book on Joseph Crawhall, and will be glad to hear from any collectors or dealers regarding Crawhalls in their possession—subjects, sizes, dates—whether signed or not—so that he may record them in the book. Editor.]

# ANCIENT JARS OF THE APOTHECARY

By HILDA HUNTER



Figs. I & II. Drug vases of tin-enamelled earthenware, painted in blue and lustre. Spanish, Valencia, first half of the XVth century. Copyright Victoria and Albert Museum.

IN recent years collectors have shown an increasing interest in drug jars. Though they may be of especial interest to chemists and doctors, nevertheless they are an intriguing subject for the layman who knows little or nothing of the medical terminology or the fascinating story behind these important symbols of the apothecary's craft.

The art of the apothecary was practised as long ago as 500 B.C. by the Greeks, whose methods of preserving drugs were of paramount importance. The term apothecary was derived from the Greek word for storehouse, and Galen used the word to indicate the repository where he kept his medicine. The Greeks used vessels of clay, alabaster and lead for solid substances, and silver, glass, horn and non-porous earthenware for liquids. Such things as natron and native carbonate of soda were stored in jars sealed with pitch. Ointments and expensive salves were kept in boxes and jars of alabaster.

This custom is evidenced from the number of these vessels which have come to light during excavations. Such pottery treasures, found in this way, have often been the starting point of a collection. The Wellcome Historical Medical Museum Collection was founded in this manner.

From the VIIIth to the XIIth centuries, the Arabs were foremost in medicine making, having special training for the compounding and storage of drugs. Their shops

were open fronted, and their distinguishing marks were the pots and jars of many-coloured earthenware and glass which were displayed on shelves or about the dispensary. Being a nomad race it was not long before the Arabs were spreading westwards from the Persian Gulf across the Mediterranean, taking their mysteries of alchemy with them.

Throughout seven centuries the Arabic-speaking peoples pursued their alchemic culture in Iraq and Spain. In fact, it was chiefly through the Spanish Moors that the art of the European apothecary was fostered. They introduced the study of drug preservation into the leading cities of Toledo, Seville and Granada in the colleges which they founded.

But side by side with science art flourished, as can be judged from the *albarelli*—those exquisite majolica jars of Persian and Moorish design in which were imported syrups and conserves of fruit which featured so largely in their *Materia Medica*.

The term *albarello* has long meant a vessel for ointments, drugs and medicines, in the form of a slightly waisted nearly cylindrical jar with short contracted foot and grooved neck with flange, around which a parchment cover could be tied. The origin of the term is disputed; it is thought to be a diminutive of the Spanish for tree, and it has been suggested that the jar was so named from its resemblance to a type of bamboo in which spices were brought from the East. The





Fig. III. Spanish albarello. On one side the royal arms of Castile. XVIIth century.

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most accepted theory is that it is an Italian corruption of the Persian *el barani* or drug vase.

The *albarello* form is found in Persian and Syrian wares from the XIIth century onwards—in the Hispano-Moresque from the XVth century. From this time on Manises, near Valencia, was the chief seat of production for this lustre ware. The two drug vases in Figs. I and II reflect the Arabic influence. Of tin-enamelled earthenware, painted in blue and lustre, they were made in Valencia in the first half of the XVth century. It is not surprising that specimens like these are considered exhibition pieces in many European and American collections to-day. It is interesting to note that in the XVIth century, due to Italian association, Talavera became the chief pottery centre in Spain, turning out, in particular, large numbers of drug jars.

Some of the finest Hispano-Moresque ware and Italian majolica of the XVth century was made in the form of *albarelli*. This came about mainly through the foundation of monastic and princely pharmacies, following the plagues of the later Middle Ages, for throughout this crucial period monks had carried on the craft of the apothecary. They copied manuscripts which had originated in Greece, Arabia, Italy and Spain, which told how drugs could be stored and dispensed. At first, the medical requirements being small, the drugs and spices were kept in a cupboard. But as time went on this was found inadequate to hold the increasing number of remedies which had to be used.

Thus the monastic pharmacy was established, with its drug jars and containers of beautiful pottery which were often made by well-known potters and decorated by artists of great repute. Many of these early examples were adorned with monastic badges, while jars from the stillroom of the nobleman's house would bear the appropriate arms. Fig. III

typifies a drug pot of *albarello* form with sharp angles and much contracted waist. On one side are the royal arms of Castile, León and Granada on a shield under a coronet, with a cardinal's hat and tassels above. It is Spanish, of about the XVIIth century.

In the middle of the XVth century, Saladinus, a graduate of the school of Salerno, issued a formulary in which he not only lists the preparations that should be kept in a shop but describes the proper kind of receptacles in which they should be stored. Apart from the usual materials of pottery, glass and metal, he advised that the containers "should have straight necks and be closed by tying over the mouths with pieces of parchment, and sealed with pitch or wax."

Such were the directions of a physician. It is not improbable that vessels made to this kind of order would have certain characteristics that would distinguish them from their more domestic counterparts.

There is no doubt that Italian potters were considerably influenced by the painted pottery made in the Middle East, the Islamic wares being imported by traders from Spain and the Levant. Their pharmacy vases reflect a curious blend of styles—the motifs of decorating were Gothic in character, but there was Eastern borrowing in the Arabic inscriptions in zones and various vine patterns copied from the Spanish blue and white lustre ware of the period.

Early in the XVth century a type of ware with painting in thick, blackish blue outlined in purple was produced by a Tuscan pottery in or near Florence. The main feature of the decoration was a heraldic lion or bird, the Florentine lily, a figure or a bust of a man or woman in contemporary clothes. Some jars were painted with the badge of the hospital for which they were made, such as the crutch of Santa Maria



Fig. IV. Italian drug jar decorated in the peacock's feather ornament, with herring-bone border on the base. Faenza, late XVth century.

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## ANCIENT JARS OF THE APOTHECARY

Nuova in Florence or the ladder of the Scala hospital. Although Florence led the way in the manufacture of majolica, by 1500 Faenza had become famous in her own right, so much so that the town was able to send craftsmen to less advanced potteries at Siena, Deruta and Venice.

Two decorations which were used at this time were developed by Faenza. One was the broad leaf pattern in which the jar was enveloped by an irregular drape of leaves, like those of an oak. From this the name oak leaf jars was derived. In fact, it became the popular name for the entire class. Another variation was the peacock's feather ornament. An example of this can be seen in Fig. IV. This drug vase is painted in dark blue with touches of manganese purple and orange. It has a bulbous body, with wide neck contracting slightly upwards, a spreading base, broad handle and short, curved spout. Beneath the handle is a horizontal label inscribed "S de Cidri," (syrup of lemons) in Gothic lettering; the remainder of the body above a herring bone border, and the handle is painted with kidney-shaped leaves on branching stems, one of them resembling a peacock's feathers. It was made in Faenza in the late XVth century.

Fig. V is that of a drug pot in dark blue with touches of manganese purple, orange and pale yellow, of the same shape as Fig. IV. Beneath the handle on a horizontal label are the words Oximel Simp. (Simple Oximel) in Gothic characters; the remainder of the body, above a similar herring-bone border, is covered with branching Gothic foliage, with fan motifs on the neck.

Drug jars of all shapes were often painted with the name of their contents, as a rule on a label or ribbon nearly encompassing them. About the year 1510, however, some jars were made in which the whole surface was covered with pictures of unusual subjects from classical mythology, history or scenes from the Old Testament.



Fig. V. Italian drug pot painted in blue, purple and orange, inscribed Oximel. Simp. Faenza. Late XVth century. Reproduced by permission of the Syndics of the Fitzwilliam Museum, Cambridge.



Fig. VI. Pharmacy vase. Polychrome, early XVIIth century. Palermo. Reproduced by permission of the Syndics of the Fitzwilliam Museum, Cambridge.

The earliest majolica potteries in Sicily seem to have been those of Palermo, which from the end of the XVIth century till about 1650 were making drug jars with designs borrowed from those of Castel Durante and Venice, several decades earlier in date. The drug jar in Fig. VI is reminiscent of an earlier period than when it was made. Of *albarello* form, it is painted in blue, green, yellow and orange. On one side in an oval medallion is a cupid holding a bird; at the back, leafy scrolls in reserve; round the shoulder and base, chain pattern. It was made in Palermo about 1600.

In 1530, a number of Italian craftsmen settled in central France, and are known to have passed on many of their ceramic secrets to the French. One of the most prolific potters at this time was Masseot Abaquesne, of Rouen, who made pottery vases as a sideline to his real job of tile making.

One record states that in 1545 he was commissioned to supply 5,000 drug jars to an apothecary of Rouen. Fig. VII illustrates one of his orders in *faience*, made between 1540 and 1550. It bears as his mark the monogram MAB, ROUEN. Although some of his models were roughly painted, the profile head always had a quality of vigour. The shape might be Italian, but the cool blues and yellow have a strong northern influence. Sometimes these pharmacy jars were signed with the initials of Masseot or his son, Laurens. When Abaquesne died in 1560 it marked the end of his venture, for a few years later his son and his widow were obliged to close down the business.

Italian majolica, English delftware, French and German faience, and the Dutch wares of Delft, were all made by the same methods, which were not greatly different from those originally used in Italy. It was the successors of the Renaissance potters who paved the way in the art of tin glazing in Britain.

It is believed that the craft was introduced into England



Fig. VII. French drug jar, about 1540-50. Mark, monogram "MAB." ROUEN. (Masseot Abaquesne's factory.) Copyright Victoria & Albert Museum.

by an Italian, Jasper Andries, and an Antwerp potter, Jacob Janson. Jasper Andries migrated from Antwerp in 1550, and established himself, first in Norwich and later in London, as an enameller of some skill. According to the petition to Queen Elizabeth in 1567, Andries and Janson state that they had great trouble in finding suitable materials for making "gally paving tiles and vessels for Apothecaries and others." They also requested permission to settle in London by the waterside. This was granted and a pottery was set up in 1571. Although later Flemish pot makers and pot painters joined them, all the delft made in this country at that period was almost certainly the handiwork of Italian potters. Their artistic effects can be seen in the decoration of Lambeth jars of 1550-1570 vintage.

But it was not long before the English craftsman had developed a highly individualistic style of his own, though at first his efforts were in no way comparable with the work of his European contemporaries. Small jars and pill pots are known to have been made in Lambeth, Bristol and Wincanton in the Tudor period, but as they bore no inscription or date, the main ornament being blue rings or stripes—any that have come to light have only an antiquarian value.

The most interesting chapter in the history of drug jars is undoubtedly the XVIth and XVIIth centuries. This was an age when a jar revealed the purpose for which it was intended, sometimes the owner's name, and reflected a little of the manners, customs and medical knowledge of the time. One of the first things a successful chemist would do would be to order a set of jars from the Lambeth pottery for his business. With the pride of achievement he would request that the date and his initials, and maybe those of his wife, should be inscribed thereon, in addition to the names of the drugs.

The number of apothecaries who were able to do this must have been small, the greater part being in the prosperous City of London. This would account for the fact that jars with dates earlier than the Great Fire of 1666 are seldom found, and are regarded as rarities. Those which did survive were either salvaged in fragments after the

catastrophe, or were made for dispensaries in Westminster, Dublin, Bristol, Oxford, or a few of the more wealthy cities in the British Isles.

Once the fashion had started, other chemists were soon demanding similar fittings for their shops, though not always with dates or initials. These orders would be executed by a working artist who would paint one design on a host of jars, yet whose brushwork could be traced till a successor took his place. Apart from the apothecary there were also the druggists who sold crude drugs, herbs, roots, gums and spices. To a degree their work overlapped that of the apothecary, but they invariably made use of drug jars to hold their concoctions.

So many early drug jars have no date that the only way one could estimate the age is by comparison with similar dated specimens, for the various designs form a constant order. To trace the date on an undated piece, the following outline may help in deciding under what category, and also period (within a few years), the jar is likely to be.

Vessels for dry drugs are generally cylindrical in shape and taper slightly towards the base. Those for syrups and viscous liquids resemble an orange standing on a dainty base. These usually have a handle at the back and a spout in front, the name of the drug and the decoration being under the spout. Occasionally, one is found with no handle, the decoration being on one side and the spout on the other. It is thought that at one time this type must have had a cover, but very early ones were more likely to have a parchment covering than a lid.

The majority of these jars are carefully and even beautifully painted in varying shades of blue on a white ground, which sometimes has a delicate pink hue. In later specimens the white ground has a very faint blue tinge, as in Bristol ware. The choice of materials would explain this colour condition. Cobalt was the easiest pigment to use, as it spreads from the brush in a thin layer, while yellow, the next common colour found on Lambeth jars, which had an antimony base, had to be applied more thickly. Quite often



Fig. VIII. Drug jar of English delftware. XVIIth century. Cockle-shell and cherub design, inscribed: Bal: Locat, (Balsam of Locatelli). By courtesy of the Wellcome Historical Medical Museum.

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patches of yellow can be detected on such a jar if the fingers are passed over the slightly raised surface.

The general rule is that any colour but blue is very rare, and adds much to the value of a jar. In earlier examples the blue is nearly always of a lighter shade than later jars, although green, orange, yellow and purple grounds are all found.

Not every jar bears the name of the contents, even though this was the case in early specimens. The deciphering of such nomenclature has, until recent times, been a task for the chemist, since many are relics of bygone medicines and pharmacy. Such words as R. Asari (asarum root), T. De. Vipera (viper lozenges), Mel. Aegypt or Egyptian honey, were common prescriptions in former times.

The letter V was used alternatively for V and U, and usually stood for ointment or unguent. S. meant syrup. Ol. was short for oleum or oil. Bal. was the abbreviation for balsam, as the jar in Fig. VIII, which reads Balsam of Locatelli. C. symbolized confection as C. Calendulin or confection of marigold. A. meant aqua or water. Fig. IX depicts a vessel for endive water.

The designs produced at Lambeth during the XVIth century were for a hundred years painted with geometrical patterns, but from the year 1652 jars began to be decorated with a label or cartouche with the names of the drugs and with a grotesque at each end of the panel. In 1660 came the popular "Angel with Wings" design, a motif that was adopted and used freely on most Lambeth products till about 1690.

In this the angel's head was extended out over the end of the jar and ended in large claws. The angel is indeed a valuable guide in tracing the chronology of the jars, and should be carefully studied. The head of the angel, which was rather plain at first, gradually developed a full fashionable wig, emulating the kind worn in court circles of the day. Although the angel type continued in its conventional form



Fig. IX. Lambeth drug vase for endive water. 1771.

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Fig. X. Drug jar. Venice, XVIth-XVIIth century. Showing the figure of St. Anthony in Dominican habit, and flowers and fruit on deep blue ground.

By courtesy of the Wellcome Historical Medical Museum.

for almost a decade, now and then artists would vary the model. There is in existence a jar decorated with an angel wearing an elegant Florentine cap. In undated jars of the period 1670-80, the only clue to age is the size of the angel's coiffure.

The XVIIIth century was ushered in with two new designs which are found on the majority of these vessels. One of these consisted of a panel for the name of the drug. Above the panel in the centre is a cockleshell pattern, known also as the "pectoral," on each side of which is a cherub who generally holds a branch or a trumpet. Fig. VIII shows a typical cockleshell example. Beneath the centre of the panel is a small cherub's head with tiny wings against his cheeks, and a variety of tassels, flowers and festoons around.

The other design is known as the "Bird and Basket" decoration. In this, the cherub's head sprouts feathers all round the face, and has a frill of feathers usually below the cartouche. Above the centre a basket of flowers is presented with either a peacock or a conventional song bird on either side of it. The origin of these bird jars is a matter for conjecture, but the accepted theory is that the bird was a favourite device of Dutch potters, their factory being known as the Peacock Works. Between 1690 and 1730 a Dutch artist, de Paauw (Peacock), was employed by the Lambeth works, and he often utilised the peacock as his signature.

Tin-enamelled jars were also made at Bristol, Liverpool, Wincanton and Dublin at this time. The provincial potters in the early years mainly copied the Lambeth decoration. In the genuine, but rather scarce Wincanton work, the letter I, which was the initial of Ireson, one of the partners in the firm, was mostly applied underneath the jars.

In ascertaining the origin of most European drug jars, however, the colouring can often be an invaluable guide. The body of Lambeth specimens is usually a pinkish tint, while Dutch and Dublin products are considerably greyer. But on most Italian jars the colouring is often vivid with bold, floral painting in rich dark blue, green, orange, purple and yellow on a white background.



A favourite ornamentation, not only on XVth century jars but on those of the XVIIth and XVIIIth centuries, was the painted head or figure of a saint. St. Anthony was the most popular, no doubt because he was the patron saint of the spicers who sold drugs, spices and perfumes. An example of this is the lovely Venetian drug jar in Fig. X. Made in the XVIth-XVIIth century, it shows the figure of St. Anthony in a Dominican habit, and flowers and fruit on a deep, blue ground.

Fig. IX is that of an English drug vase made in 1771. It has a long, narrow neck flanged at the top. On one side is a figure of St. Michael and the Dragon, traversed by a scroll with the words A. Endiviae on the shield of the saint.

Acquiring drug jars is a rewarding pursuit, especially as there are a number of fine collections in the country, whereby

rare specimens can be seen. The British, Victoria and Albert, and the London museums, the Glaisher Collection in the Fitzwilliam Museum, Cambridge, have many superb examples. Such institutions as the Pharmaceutical Society, Apothecaries' Hall and the Wellcome Medical Museum have representative exhibits that are naturally highly prized, for apart from their great medical interest, many of these ancient jars of the apothecary were hand wrought and hand painted in an age when craftsmanship was supreme.

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## ISA WOOD: A Signed Work

By HUGH TAIT

AMONG the Meyer MSS. is an important document, given *in extenso* by Miss Meteyard,<sup>1</sup> written in Wedgwood's unmistakable handwriting, drawn up by him in 1776, and entitled "Pot-works in Burslem about the year 1710 to 1715." The seventh name on the list reads:

| Potter's Name | Kinds of Ware | Supposed Amt. | Residence      |
|---------------|---------------|---------------|----------------|
| ISA WOOD      | —             | £4-0-0        | Back of George |

Nothing was known of this potter's work and little of his life. Although a type of brown stoneware had been conjecturally attributed to him,<sup>2</sup> it is through the generosity of Mr. Allman that the British Museum has recently acquired the only known signed example of his work (Fig. I).

This document, a small pottery lantern, only 6 1/10 in. high, is of a light buff-coloured body covered with an uneven brown glaze both inside and out. On the base are incised the words: ISA WOOD 1712 (Fig. II). Of the seven sides, six are short and equal in width, but the seventh is double their width and accommodates the rectangular window of the lantern. Apart from four of the sides which have rude



Fig. I



Fig. II

incised leaf decoration there is no ornamentation of the simple domestic object. The conical roof of the lantern, which has three apertures, terminates in a ring, by which the lantern can be held with one finger. Inside, in the centre, is a socket for a candle and on either side of the opening a slot in which the mica window could be slid up and down.

It is disappointing that this signed piece should be so crude a piece of potting and so scantily ornamented. Indeed, the reason for signing so poor a work is a puzzle, unless it was that the potter made this simple object for his own use. From the Burslem Parish Register<sup>3</sup> it is clear that between 1578 and 1741 only one Isaiah Wood was born in Burslem, namely, the son of Robert and Joan Wood, who was baptized on September 3rd, 1682, and buried February 3rd, 1715. He was therefore thirty years old when he signed the lantern, and it is difficult to believe that this object was signed because it represented the best he could achieve. More probably it was a private possession, casually made in an odd moment, for it bears every appearance of being made hurriedly and carelessly, and as such offers little indication of the type of pottery produced by this potter, who died so young at the age of thirty-three. His wares must remain unrecognized until some new evidence is discovered, though in all probability he was a humble craftsman whose simple wares have little claim to fame.

<sup>1</sup> E. Meteyard: *Life of Wedgwood*, Vol. I, pp. 190-2.

<sup>2</sup> J. Bemrose: "Early Staffordshire Salt-glaze Pottery," *Connoisseur*, Vol. CIX, pp. 54-9, Fig. V.

<sup>3</sup> Staffordshire Parish Registers Society: *Burslem*, Part I (1913), pp. 111, 154.



## THE DEVONSHIRE HUNTING TAPESTRIES



FRANCO-BURGUNDIAN (probably Tournai) TAPESTRY (left portion). c. 1445/50. THE ROE DEER HUNT.

*Courtesy Victoria and Albert Museum.*

TWO of the set of four Hunting Tapestries are being shown in the New Acquisitions Court of the Victoria and Albert Museum until November 8th. The tapestry, which has recently been cleaned and restored (the Roe Deer Hunt), is hung with one of the three pieces not yet cleaned (Falconry). It is very rare to have a set of four tapestries surviving from the middle ages, and these are generally attributed to the second quarter of the XVth century and are thought to have been completed not later than 1445 to 1450. This was the period when mediæval tapestry weaving was at the height of its artistic achievement.

When seen together, the two tapestries give some idea of the way in which these elaborately storied hangings were used for the decoration of large halls and pavilions in the Middle Ages. As tapestry was easily transportable and could be erected in rooms of different proportions, it was a main feature of interior decoration at a time when the Court and nobles spent much of their time travelling and removing from one castle or hunting lodge to another in the course of business and pleasure. Such tapestries as these, in sets of four or even six or eight, would be hung in the great halls of mediæval castles and also in speedily-erected tents and pavilions, which were much used for conferences and meetings of notables and for festivities, when the retinue of large courts had to be temporarily accommodated.

A particularly interesting feature of these tapestries was pointed out by W. G. Thomson and his suggestion has been generally accepted by Dr. Kurth, Dr. Goebel and other authorities. Thomson thought the tapestries were associated

with the marriage of Henry VI with Margaret of Anjou, and he suggested that the Falconry Tapestry on exhibition depicts the courting of Margaret by the King's proxy, both of whom are shown on richly caparisoned horses (on which the letter "M" is prominent) in the left-hand top corner of the tapestry. Margaret was the daughter of King René of Anjou, who was a great art lover, and as titular King of Jerusalem and Sicily was particularly interested in things oriental. He instituted the "Order of the Crescent," and at a tournament he organized at Saumur, the festivities were heralded by Turkish footmen. Thomson sees traces of this orientalism in the Saracenic costume which occurs in the tapestries (The Otter Hunt) and in the crescent which more than one lady wears as an ornament on her necklace. The match between Henry VI and Margaret of Anjou was proposed in 1444, at the Anglo-French Treaty of Tours, and was solemnized next year at Nancy, with the Marquess of Suffolk acting as proxy for the King. This marriage was the occasion of the ceding to France of the provinces of Anjou and Maine. This historical association of the tapestries could easily account for their having become the property of the family of the Dukes of Devonshire in the late Middle Ages.

After these two tapestries have been exhibited it is planned to have the three remaining ones cleaned and restored, so that all four can be shown together and preserved in the best state possible in the Museum; but it is likely to be at least a year before this very delicate and lengthy restoration work can be completed.

CURRENT SHOWS AND COMMENTS

*Continued from page 108*

colourful romantic among Jo Jones's brilliant pictures of the Spanish gipsies of the Sacromonte of Granada. One of my own most alarming experiences was of being marooned among these so alien folk at dusk, for one seemed to be surrounded by hundreds of outstretched predatory hands and a wild clamour for pesetas; but Jo Jones has worked happily among them for the last four years, painting their exotic existence. Strong colour, well-organized compositions are her reward. Her show has the blessing of Augustus John.

At the Redfern we are still in Spain with the vivid landscapes of Louis James, and on nearby Tenerife with Dona Salmon's sensitive gouaches. James, a little pushed towards the abstract by his heavy paint and fierce colour, nevertheless retains the sense of basic construction of mountain and plain. One sometimes wonders whether such contemporaries are so strident and untidy in their fear of the academic: a choice between Kelly and chaos.

*Coming Events*

With the removal of Knoedler's to St. James's Street, COLNAGHI's are able to extend their Bond Street frontage. Their first show there will be of Edward Seago: water-colours this year of his native Norfolk, flower pieces, and of the Ponza Islands off southern Italy.

O'HANA are following Orovida and Jo Jones with another exhibition by a woman artist, Jane Lane, whose one-man show was held there last year. She is a sensitive artist with a dream-like content to delicate linear designs.

Pursuing a set policy of showing little known artists from the north, CRANE-KALMAN follow Alan Knowles with Brian Bradshaw of Bolton, a Prix de Rome prizewinner, who has

returned from Italy to turn his attention to north of England landscape.

Those of us who remember the stark stage setting for "Waiting for Godot" by Peter Snow, will be interested to see him in purely creative mood at his exhibition at the BEAUX ARTS.

The Arts Council have organized an exhibition of Permeke, the Belgian—should one say?—Expressionist, at the TATE GALLERY, when the Monet show ends there. At their own galleries they are to have an exhibition of Ming ceramics for the Royal Oriental Ceramic Society.

TOOTH's "Recent Acquisitions" Exhibition, that hardy annual, will include a very impressive Canaletto, some Constables, and an important Samuel Scott long panoramic Thames study stretching west from the Tower of London. It is signed and dated 1771.

A recurring attraction of WILDENSTEIN's is their showing of a choice of Contemporary British Painters. "Contemporary" in this gallery does not signify non-figurative, but the work of such artists as George Hooper, James Stroudley and Edward Wakeford, who stand at the near end of the English tradition.

The REDFERN will follow their Louis James show with a very comprehensive collection of oils, water-colours, drawings, and prints on the theme of the sea and ships, extending over centuries until the coming of steam took the romance out of these fascinating things.

At the OBELISK GALLERY in Crawford Street, near Baker Street Station, there is to be an exhibition of work by John Latham through November and December. The artist describes himself as an Abstract-Realist, and is likely to prove interesting, since this gallery keeps a discriminating eye for newcomers.

A new gallery, the GALERIE PIERRE MONTAL, 14 South Molton Street, is opening on November 20th with an exhibition of water-colours and drawings by René Demeurisse.

A SHAFT from APOLLO'S BOW: The Piper and the Tune

THERE are those so old-fashioned and individualistic that they sigh for the days when art and artists lived or died by the vagaries of wealthy connoisseur patrons; and there are moments when one nostalgically joins their ranks. But, for good or ill, that day has passed. If the arts are to survive it must be largely on public money, voted by Parliament or granted by lesser local authorities, and administered by public bodies. Even America, that last stronghold of individualism, is facing a Bill proposing an annual appropriation of five million dollars to subsidise the arts. Naturally the more impoverished democracies such as Austria, Italy, France, Turkey, and especially Germany build themselves opera houses and museums and lavish funds upon cultural activities. Germany has built more than a dozen opera houses and concert halls since the war, for example; and the new art gallery at Naples has to be seen to be believed.

It is against this sort of background that we must read the Arts Council's annual report, "Art in the Red." It becomes clear that it is only in Britain that art is in the red; elsewhere it seems to be in the pink. And the purport of this interesting booklet is that the Arts Council, struggling to keep alive scores of cultural enterprises—opera and ballet, drama, art, music, poetry—on a government grant of £995,000 for the current year, is asking for a substantial increase. It has to be realized that of this grant more than £400,000 goes to Covent Garden and Sadler's Wells, the two outstanding objects of State patronage.

The sum allotted to art in the limited sense of painting, sculpture, graphic art, etc., is less than £28,000. This certainly is modest enough when we remember the continuous activities and exhibitions which the Arts Council provides

in both London and the Provinces, and a series of grants to organizations and objects deemed worthy amounting to £6,113. The dilemma of demanding from that mythical figure, the Man in the Street, even the cost of a cigarette—that smoke screen behind which so many rising costs rise to uncomfortable heights—is that his acquiescence if not his enthusiastic support cannot be counted upon. Tell him that the money is for art, and he will probably retort: "O that lark!" or something equally cynical. If the Arts Council is really doing its job this kind of resistance should be wooed away. Useless to assure him that it's all for his own good to like what the art panel like (even if that is true, as it may be). He is suspicious if he suspects superiority.

On this art side the Council does little to allay his fears. For instance, when we examine the bodies between whom the £6,113 of art grants are divided, we find that the highest sum—£1,700, and therefore much more than a quarter of it—went to the Institute of Contemporary Arts. Now although this ambitious pet of Sir Herbert Read adds to the gaiety of nations frequently by something outrageously bizarre I do not believe that the Man in the Street, even in Dover Street, turns aside to enter it for all the paintings by monkeys displayed to lure him thither. Meantime, the Whitechapel Art Gallery gets only £225. Then there is this preoccupation with Picasso. Two illustrations out of the four in this book are devoted to Picasso. One would not have thought that the Arts Council need, at this date, to have done propaganda for Picasso, nor saved the cultural soul of the nation by several exhibitions of his wares and works. If you insist on providing caviare to the general they will not very willingly provide extra quarter of a million to pay for it.

# CERAMIC CAUSERIE

## EXPERTO CREDE

IT is related that a certain reputable South Coast dealer in porcelain was often invited to see collections of china in the homes of his clients and, in addition, was invariably asked to give a verdict on all or some of the family jewels. Lacking interest and understanding of such things, he decided that by rubbing a doubtful-looking diamond on the glass of his wrist-watch he could tell whether the stone was sufficiently hard to make a scratch, and was indeed a diamond. The dealer was gratified to be able to apply such a simple and sure test and at the same time satisfy his clients.

Over the years the glass of the wrist-watch grew less and less transparent, until the hands were invisible under the innumerable scratches it had had. The owner took it to a local watchmaker and requested a new glass, adding that he hoped it would not take too many days to supply one. "Well, sir," answered the watchmaker, "a glass might be a week or so, but you can have one of plastic like your old one while you wait!"

## SALE BY THE CANDLE

In 1755, a large quantity of Worcester porcelain was advertised to be sold "By the Candle." This method of disposing of goods was not confined to porcelain or pottery, and throughout the XVIIIth century was witnessed the same mode of selling, items ranging from negro slaves to St. Domingo cotton.

"Sale by the Candle" was carried out by the lighting of a wax candle by the auctioneer, increasing bids were then made, and the goods knocked-down to the man who bid last before the light went out. Alternatively, a pin was stuck through the candle at a pre-determined distance from the top (usually one inch), and the bidding ended when the pin fell out. This latter action was allegedly the origin of the well-known expression, "You could hear a pin drop."

Either of these methods might well have been influenced by the purposely heavy breathing of the audience (or by the waving of sale-catalogues), and some protection for the candle would have been a necessity. A rare surviving glass shade that was used for the purpose is illustrated on this page. It was found at Evercreech, Somerset, and is now in the museum of the Royal Institution of Cornwall, Truro. The glass stands 22 inches in height, and the folded foot measures 8½ in. in diameter.

Candle auctions were held occasionally during the XIXth century, but were confined mainly to the selling of land and agricultural produce. During the past fifty years only a very few instances of such sales have been recorded.

A contemporary comment on an auction by candle, held almost two hundred years ago, is worthy of note if only for the hint to potential bidders that it gives. Samuel Pepys recorded in his Diary on September 3rd, 1662:

"After dinner to the office, and there we met and sold the Weymouth, Successe and Fellowship hulkes, where pleasant to see how backward men are at first to bid: and yet when the candle is going out, how they bawl and dispute afterwards who bid the most first. And here observed one man cunninger than the rest that was sure to bid the last man and carry it: and inquiring the reason, he told me that just as the flame goes out the smoke descends, which is a thing I never observed before, and by that he do know the instant when to bid last, which is very pretty."

## DO-IT-YOURSELF

Amateur repairers of broken china have always been concerned with the varying merits of the many types of "water-proof" and "heat-proof" glues and cements available. Apart from commercial productions that have been marketed over the years, there have always been a number of highly recommended recipes proposed in books of household hints. Many long-lasting joins have been made by the lavish use of white lead or of a mixture of cheese and quick-lime; while other formulas, dating from the XVIIIth century and earlier, would require the contents of a laboratory and the services of a chemist to prepare them.

Much has been heard in recent years of the amazing adhesive properties of resins and now one of these, epoxy resin, has been put on the market conveniently for home use. The pack comprises two tubes one of the adhesive and the other of a hardener with which the adhesive must be mixed before it is applied to



CANDLE GLASS

Museum of the Royal Institution of Cornwall, Truro. See: *Sale by the Candle*.

the broken article. After following the simple instructions it is found that results are excellent.

Other resins are being employed by professional restorers for the replacement of missing parts of figures, vases, etc., and such repairs are a great advance on those carried out formerly with plaster or similar compositions. Much experiment is being carried out on the subject, and more remains to be done, but results to date are very encouraging. Plastic restorations may not be the equal of those carried out in real china, but they are easily made and less expensive.

## A POTTERY AT BRENTFORD

A paragraph under this heading in the *Causerie* for June, 1956, referred to the bankruptcy of a potter named Robert Longcroft of Brentford in 1754. Seven years later, in the *General Evening Post* of February 3rd, 1761 (No. 4261), appeared another bankruptcy notice under the heading "Certificates to be granted." It read: "James Moth, of Brentford, in Middlesex, Potter."

As was noticed on the earlier occasion, the present-day existence of roads in Brentford named Pottery Lane and Clayponds Lane point to the whereabouts at some date of a manufactory of the ware. The conclusion cannot yet be drawn that either Longcroft or Moth were connected with it, but it is not improbable that they were. Neither the names of these two men, nor the existence of the pottery itself, are recorded by Jewitt or later authorities, and local historians might well devote some attention to the subject in an effort to bring more facts to light.

—GEOFFREY WILLS.

Correspondence is invited upon any subject of ceramic interest. Letters should be addressed to The Editor, *APOLLO Magazine*, 10, Vigo Street, London, W.1



## PARIS NOTES

LA PEINTURE BRITANNIQUE CONTEMPORAINE AT THE GALERIE CREUZE, SALLE BALZAC

BY far the most important event of the year so far—at least from the British point of view—is the exhibition of contemporary British painting at the Galerie Creuze. Arranged by the British section of the *Association Internationale des Critiques d'Art* at the invitation of M. Raymond Creuze and chosen by the President, Mr. Eric Newton, it is intended to give a comprehensive outline of British painterly activity over the last ten years. One hundred and eleven items representing thirty-three artists are on view, thus allowing each a sufficient number of works to enable the unacquainted to make some sort of definitive assessment.

In his foreword Mr. Newton acknowledges the financial assistance of Messrs. E. J. Power and Eric Estorick, and of the London dealers who transported the paintings for which they had been asked at their own expense. He also makes it clear that the organizers are aware of the gaps which exist. These are regrettable but were, apparently, unavoidable. Whether the exhibition will, in fact, achieve its object, "... that it should be sufficiently representative of what is being done in Britain to-day—that it should be, in a word, sufficiently British—to enable the French visitor to decide for himself the precise meaning of the word 'British' in its application to the art of painting," is a debatable point. Further, it may be asked whether the exhibition is, in fact, representative of the best current British painting.

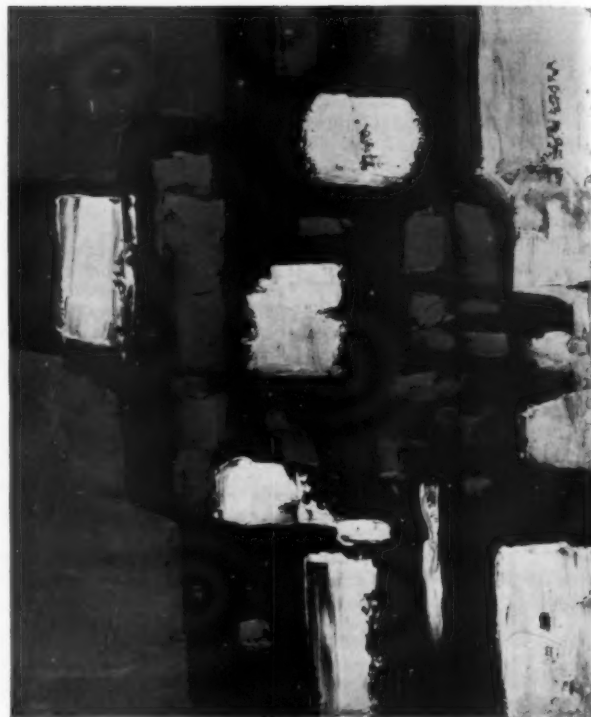
In the decade since the end of the war "art" has ceased to be the prerogative of the connoisseur—a matter for private and personal enjoyment—and has become instead a weapon of nationalistic propaganda. It is therefore important that international exhibitions of this sort should be selected and arranged with more than ordinary care, for the responsibilities of organizers go far beyond the mere display of a limited number of paintings. Particularly so is this the case in France, whose people have never been noted for their generous judgments of the art of other nations.

The lenders and artists are—*Roland Browse and Delbanco* (6): Norman Adams, Josef Herman, Leonard Rosoman, Z. Ruszkowski, Philip Sutton, William Turnbull; *Redfern Gallery*



DENIS BOWEN. *Composition*, 1957. 92 x 73 cm.  
*Redfern Gallery, London.*

By JOHN PROSSOR



FRANK AVRAY WILSON. *Configuration, Red, Black and White*, 1957.  
*Redfern Gallery, London.*

(10): Gillian Ayres, Denis Bowen (whose name, incidentally, is mis-spelt in the catalogue), Paul Feiler, William Gear, Patrick Heron, Alan Reynolds, Ceri Richards, Ralph Rumney, Frank Avray Wilson, Bryan Wynter; *Leicester Galleries* (8): Michael Ayrton, Merlyn Evans, Terry Frost, Henry Moore, John Piper, Ruskin Spear, Stanley Spencer, Keith Vaughan; *Contemporary Art Society* (1): Francis Bacon; *Beaux Arts Gallery* (2): John Bratby, Jack Smith; *Alex. Reid and Lefevre* (2): Edward Burra, L. S. Lowry; *Arthur Jeffress* (1): Graham Sutherland; *Arthur Tooth and Sons* (2): Tristram Hillier, Matthew Smith; *Galerie Craven, Paris* (1): Donald Hamilton Fraser. These represent, divided into schools: Figurative—22 painters with 80 works, and Abstract—11 painters with 31 works. In age groups, 9 are under 35 years old and 24 over, whilst 9 of the 33 are over the 50 mark.

The individual merits and virtues of painters and their works is a matter of personal taste and opinion. Mr. Newton is therefore no doubt fully justified in having made this choice according to his own taste. I, however, feel that a better showing of contemporary British painting could have been made—not solely on painterly merit—to fulfil the task the exhibition will perform, i.e., that of apologist.

Further, even making full allowances for the difficulties of hanging in this gallery, one is entitled to enquire why the small section of non-figurative paintings should have been committed to the most unattractive part. Here, in a totally inadequate room where it is impossible to view them from a proper distance, they have been hung together, mute and unprotesting, as though the British section of the *A.I.C.A.* were ashamed to admit responsibility for their presence. In fact, it is in these canvases that much of the appeal to the French will lie. Again, it may be pertinent to enquire why Henry Moore, who is not a painter, should be represented by five items; and why Graham Sutherland should be represented by eight—three more than any other artist. But whatever the shortcomings of the exhibition, they are relatively unimportant when compared with the effect which, it is to be hoped, will be the end result. It seems fair, therefore, to comment on the extreme parsimony with which M. Raymond Creuze has conducted the publicity essential to a successful Paris exhibition. The opening by Sir Gladwyn Jebb was poorly attended, few



RIK WOUTERS. *Table d'aquafortiste*, 1908. Canvas. 86 x 94 cm.  
Exhibited at the Musée d'Art Moderne, Paris.

invitations were sent, no poster was printed and no announcements were published in the press.

Most of the artists concerned have received sufficient comment in the British Press to preclude the necessity for further mention. It will therefore suffice to give the names of a few who attracted particular attention: Denis Bowen (Fig. I), Merlyn Evans, Paul Feiler, Terry Frost, William Gear, L. S. Lowry, William Turnbull, Frank Avray Wilson (Fig. II).

#### RIK WOUTERS AT THE MUSÉE NATIONALE D'ART MODERNE

The present-day political usages of art, mentioned above, lead to some odd situations. An example is the large exhibition of the Belgian painter and sculptor Rik Wouters at the Musée d'Art Moderne. Born at Malines in 1882, his successful career was terminated prematurely when, after serving in the army from 1914, he died following a series of operations, in July, 1916.

His total output emphasizes the fact that, however essential influences may be as a starting-point in an artist's life, if absorbed in too strong a dose they can only lead to stagnation and the *impasse*. The five paintings dating from 1908—the earliest year represented—have a very strong personality and give the impression of having been executed by a young painter of far more than ordinary promise. The "*Table d'aquafortiste*" (Fig. III), in particular has qualities which in an artist of twenty-six we should call striking. Executed in bold, dextrous strokes of the palette knife in light tones, principally blues and whites, composed with a sure feeling for volumes and spatial values, it calls to mind the later de Staël.

The following year, unfortunately, there occurred the accident which condemned Wouters' subsequent output to mediocrity. By chance he saw some photographs of the work of Cézanne. It is as though the young artist, having already come face to face with the deep and essential problems of his vocation, found the task too much and grasped at the saving straw. All his later paintings are Cézanne without the genius of Cézanne. This is not to deny him a certain facility of colouring and composition but it is never enough to overcome his very unoriginal approach. Wouters appears to have suffered from a deficiency of artistic sensibility which constantly led him into over-statement and exaggeration—as though, unsure of his statement, he felt impelled to emphasize where restraint was better called for. It is rather like an artistic example of the psychological condition known as over-compensation.

#### DUBUIS AT THE GALERIE CRAVEN

Fernand Dubuis' painterly evolution forms a curious and somewhat anachronistic pattern. At the age of forty-eight he is for the first time represented in a public gallery and that by a one-man exhibition. Hitherto he has confined his showings and sales to a few private collectors—for what reason I am unable to say. Regrettably the exhibition under

review includes only recent work, for it would be interesting for the public to be able to see and trace the painter's development to his present completely non-representational style.

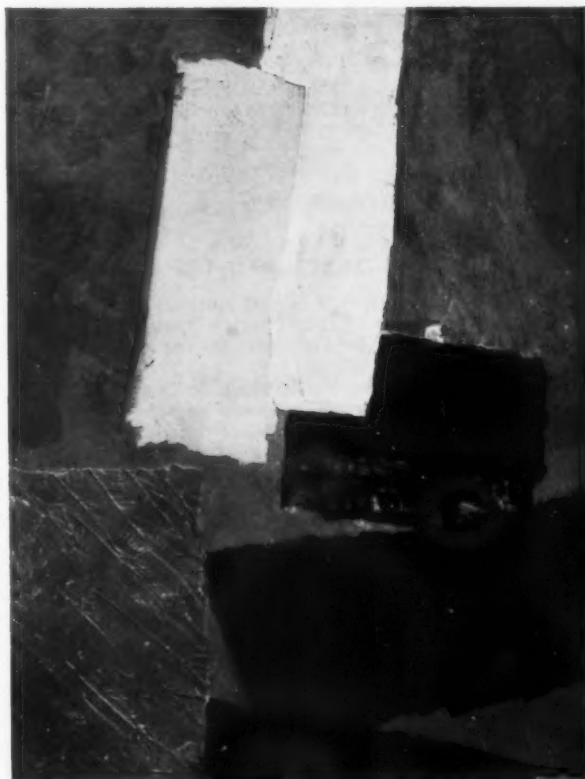
His earliest work was inspired by, and directly after, the Cubist masters and he continued to follow their lead for a number of years, eventually evolving a highly individual manner of his own. He was fascinated by the disposition in space of the constituent elements of form and their relation to the plane surface of the canvas. However, having exhausted the possibilities of Cubism he gradually began to dispense with the element of figuration inherent in that style. In the process of dropping the superficialities contained in his earlier work he developed an awareness of colour of great sensibility. It is this vivid, almost perceptual, chromatic consciousness which is one of the chief elements of fascination in Dubuis' work.

At present (Fig. IV), he is primarily concerned with the function of space in his canvases and the evolution of a painterly vocabulary of something which approximates most nearly to the space-time dimension.

#### CALLIGRAPHIE JAPONAISE AT LA HUNE

A film recently made in Japan by the Belgian painter Alechinsky was shown to open the exhibition of Japanese drawings at the gallery-bookshop La Hune. In recent years most of us have been made aware of the influence of oriental writing in western art. Few of us, however, have any conception of the process involved in creating these rather extraordinary signs. This film was made in order to permit European audiences to participate in that process. It is clear that in Japan the function of writing goes far beyond the simple communication of a message and involves another, æsthetic, element.

What is perhaps not made sufficiently clear is that however great the Eastern influence has been on the West, the reverse influence has been far greater. Previously the Japanese were restricted in their painting to the prints and semi-graphic media with which we are all familiar. Since the American occupation of Japan, however, they have discovered, or rediscovered, their own calligraphic art in terms of action painting. To watch, on the screen, a painter attacking—that is the only fitting word—his paper, is a most revealing experience of great significance in our understanding of the creative process.



DUBUIS. *Composition in Black and Grey*, 1957. Oil on Canvas.  
65 x 54 cm. Galerie Craven, Paris.

# CORRESPONDENCE

The Editor of APOLLO,

## COOKWORTHY'S HARD PASTE FACTORY

Dear Sir—For many years collectors of ceramics, with special interest in Cookworthy's hard paste porcelain, have speculated on the actual site of the Plymouth factory. R. N. Worth, in the *Transactions of the Devonshire Association*, 1876, mentions a site in the High Street near Cookworthy's house in Plymouth. Dr. F. Severne Mackenne, in his monograph on Cookworthy's Plymouth and Bristol Porcelain, refutes this idea, but simply suggests that the works were at Coxside. I have recently come across a statement in the *Review of the Mercantile, Trading, and Manufacturing State, Interests, and Capabilities of the Port of Plymouth*, by William Burt, Secretary of the Chamber of Commerce in that port in 1816. In this volume he gives the following account of Mr. Cookworthy's factory:

"The next extinct manufactory is one of the finer china, said to have been among the first, if not the first, established in England. On this point I have been so lucky as to meet with a person, employed in it, during his youthful days, from whom I collected the following particulars. It was instituted by Mr. Cookworthy, of Plymouth (commonly stiled the great Cookworthy, through his being considered one of the first chemists in the kingdom) and some gentlemen in Bristol, who, envying its flourishing condition and wishing to transport it to that city, removed it thither about 42 years since, whence, after some time, it was transferred to Staffordshire. While it continued at Plymouth, there was such a demand at home and abroad, particularly in America, for its articles, which consisted of enamelled and blue and white china, of all descriptions, both ornamental and useful, that they could hardly be made fast enough. The fuel consumed in the manufactory was principally wood; and from 50 to 60 persons were engaged in its various processes. The manufactory buildings adjoin the Sugar-House in Mr. Bishop's timber-yard, and have retained the name of the China House. The original shop for vending the manufacture, still used as a china shop, remains in Nut-street, Plymouth. Mr. Bone, the celebrated enamel painter, in London, learnt his art and was brought up in this manufactory."

From the foregoing, we can now pinpoint the site of this factory from contemporary maps, and it is interesting to note the reference to the fact that the fuel consumed was principally wood—a point that is from time to time disputed.

Yours faithfully,  
A. A. CUMMING,  
Curator.

City Museum and Art Gallery, Plymouth.

## ABSTRACT PAINTING

Dear Sir—John Prossor's study of Abstract Art, based as it confessedly is largely on one German work, does not seem correctly aware of the beginnings of the movement here. He states:

"Before the First World War the only English painter who attempted abstraction was Wyndham Lewis."

May I make a plea for the neglected and now almost forgotten work of Lawrence Atkinson? He was much more truly Abstract than Lewis, his paintings and sculptures being the expression of a musician's pure subjectivity. Atkinson broke from the Vorticists because he saw in their Cubist basis a mere reduction of natural forms to geometry.

I wrote my book, *The New Art*, and illustrated it from the work of Atkinson in 1919–20. It was the first book in English on Abstract Art, and in the introductory pages, "*A Priori*," stated in the simplest terms the philosophic fundamentals of Abstract Art.

Although boredom with quantity and doubt of the quality and honesty of so much contemporary Abstraction cause me often to contribute to the "vicious words constantly appearing in what are regarded as responsible journals," I still stand by my youthful pioneering of nearly forty years ago. But we need not assume that all art in the humanist, naturalist, or other approximately representational tradition is dead.

Yours,  
HORACE SHIPP.



Wine-Cooler. London, 1667.  
Formerly in the possession of the Earl of Rosebery.

## THE GREAT WINE-COOLERS—II

Dear Sir—While the above, published in the September issue of APOLLO, was in the press the enclosed photograph of the Rosebery wine-cooler arrived. As it is the earliest example known, I feel that you would wish to find space for its reproduction in an early issue. Lady Rosebery tells me that it is now the property of Lord Primrose. Incidentally, there is an addition and a correction which should be mentioned in the above article. P. 41. The measurements of the Chesterfield wine-cooler should have been given. According to the curator and secretary of the Bowes Museum they are: 45 in. overall, 31 in. broad, 13½ in. high, weight 1,084 oz.

P. 46. The table. In recording Lord Ashburnham's wine-cooler of 1720–21, I stated in the notes that it was reproduced as Pl. LXIII in the *Exhibition of Historical Plate of the City of London*, 1951, corresponding to No. 211 in the accompanying catalogue. This reference is wrong and should be deleted. The compilers of the catalogue gave both Nos. 172 and 211 as being reproduced on Pl. LXIII, whereas in actual fact only the former—the 1694 wine-cooler belonging to the Bank of England—was shown.

Yours sincerely,  
N. M. PENZER.

## CHINA PUNCH BOWL

Sir—I recently acquired a china punch bowl, decorated with flowers in colours, probably made in Derby, and inscribed on one side "Success to the William of Dundee," and on the other "Captain D. Young—1846."

Enquiries showed that a vessel corresponding to the inscription in every particular was built by Messrs. Alexander Stephen and Sons, being a brig of 197 tons gross, employed presumably on the Baltic trade, and lost in 1858 on the Danish island of Oesel.

This shipbuilding firm, as is well known, transferred their business to the Clyde later last century, and are still there. They have obtained the bowl from me, and now ask some penetrating questions which I would be most grateful for your help in answering, viz.:

Who provided such bowls? The shipbuilder, the ship-owner, or the lady who "christened" the ship?

To whom were they given?

Who filled the bowl (presumably with punch), and who drank to the success of the ship—the shipwrights, the guests at the launch, the guests on the trial trip, or the officers and crew?

To my knowledge, details of the function performed by ships' punch bowls have not been discussed in the pages of APOLLO.

Yours faithfully,  
H. J. S. BANKS,  
Commander, R.N.

R.N. Air Station, Arbroath, Angus.



# THE LIBRARY SHELF

## THE TAO OF PAINTING

By WILLIAM WATSON

A Study of the Ritual Disposition of Chinese Painting with a translation of the Chieh Tzu Yuan Hua Chuan or Mustard Seed Garden Manual of Painting, 1679-1701. By MAI-MAI SZE. 2 Vols. 161 pp. and 587 pp. Routledge & Kegan Paul. £8 8s.

IT is the second volume of this book which justifies its publication. This is a translation of the "Mustard Seed Garden Manual of Painting," which is famous in China as the most complete and expertly illustrated compendium of the formal conventions and traditional subjects of Chinese painting. It is also celebrated, perhaps in this respect more so in the West than in China itself, for the marvellous quality of the coloured wood-cuts which were included in the first edition of 1679. The manual was conceived by Li Yu (1611-80), an essayist and playwright, who owned a house and bookshop near the South Gate of Nanking, and called his small property the Mustard Seed Garden. He was helped by his son-in-law, Shen Hsin-yu, who arranged for the illustrations to be prepared by a number of artists, chief among whom were three brothers called Wang. As completed by additions made in 1701, the manual had ten main divisions: a discussion of traditional principles, and grouped and annotated treatment of trees, rocks, figures, orchids, bamboo, plum, chrysanthemum, insects and birds. The illustrations in the present translation are taken from the Shanghai lithographed edition of 1887-88, chosen as most suitable for various bibliographical and technical reasons. The two volumes are most beautifully produced and printed: the full-size reproduction of the illustrations with their Chinese text lies in the centre of the double page, leaving ample margins to either side for the translation and for the translator's annotations at the foot. The Manual was previously translated into French by Raphael Petrucci in 1918. His book is rare and expensive: this new translation is therefore welcome.

The translation is used by the authoress as the occasion for a long introductory essay—the first half of the first volume—on the philosophy of the Tao: that philosophy of naturalism, deeply embedded in Chinese thought, which sees all moral worth and practical success as the fruit of harmony between the inner man and the cosmic process. This attitude to the world, along with the metaphors and clichés used to express it, came into Chinese discussions of the relation of painting to reality as inevitably as the term "nature" enters into similar theorizing in the West. The concept of the Tao, in other words the philosophic temperament with which Chinese thought confronts nature, has idealized simplicity of form, clarity and harmony of composition.

This attitude led to the composing of pictures from a vocabulary of stock forms accumulated from the inventions of the great masters. It is this traditional vocabulary which the Mustard Seed Garden Manual set out to record and discuss. Madame Sze is, however, less interested in the practice of painting than in philosophy. It is much to be feared that talk of the Tao will attract to Chinese painting those Occidentals who love or think they love the Tao, and leave lovers of pictures stone-cold. That would be particularly unfortunate, for the standpoint adopted by the authors of the Manual itself is *not* the high philosophical one. They are very practical and, quite exceptionally among Chinese writers on art, allude only sparingly to the Tao and its supposed rôle in painting. Therefore to saddle a grand exposé of the philosophy of the Tao on this particular work is quite inappropriate. Such an approach tends to obscure the pleasures of painting which are common to Occident and Orient, and which are the only means of initiating a man formed in the traditions of the one into some understanding of the pleasure of the other.

It is interesting to note that the only place where the manual lets itself go on an explicit generalization—it is on the composition of trees in pictures—it compares the skill of the painter to the good chef. "It is as with the five flavours: results depend on their blending and proportions. An expert cook manages to produce dishes not too salty, yet not without flavour, in fact, just right." They make little mention, after their introduction, of the "spirit-resonance" and "life-movement" named by the first of the famous six canons. They use more concrete language and give practical advice: exposed roots are like hermits;

some brushstrokes are like bolts in a door; bridges may be drawn at intervals over a ravine to sustain the continuity of the Ch'i (spirit). The last quotation illustrates very nicely one aspect of the "spirit-resonance" and "Tao" quality of pictures as discussed by Chinese critics; both terms serve to appraise what Occidentals would call the unity of the picture, and the illusion of reality. The dualist concept of Yin and Yang ceases to be mysterious in the context in which the manual mentions them: "Mark well the way the branches dispose themselves, the Yin and the Yang of them, which are in the front and which are in the back, which are on the left and which on the right; mark well the tensions created by some branches pushing



Liu Sung-nien's method of using trees together.  
Liu Sung-nien, landscape painter, flourished c. 1190-1230.

forward while others seem to withdraw." The Western reader will think it odd that there is no reference to the species of the trees. The manual by implication deprecates direct observation of nature. All is cerebral: "Trees should twist and turn, but their branches should never seem crowded." There is a recurrent hint of personification: "Pure trees are like people of high principles whose manner reveals an inner power, they resemble young dragons coiled in forges"—what splendid comparisons and how unnecessary to analyse them into "three levels of meaning" as the translator does (p. 101), especially when the analysis rests on nothing better than un-philological speculation upon the component elements of the characters!

"At the end of autumn and at the beginning of spring, willows that look as though they had been cropped should be painted against bamboo fences and near hamlets: they are like a young girl whose hair has been trimmed in a fringe on her brow. Their slender grace is beyond words." Such statements touch the heart of Chinese feeling for nature. It is a manner of feeling, one might think, as estimable as philosophic emotions associated with the cosmic order. To the Chinese mind the Tao embraces both, of course, but the Occidental is apt to be impressed by the more grandiose aspect.

The translation is in good, clear English, free of sinicisms. The arrangement of the text is more readable than Petrucci's but it lacks the fullness of his scholarly annotation. There are many instances of the translator's inclination to extend meanings unnecessarily in the direction of cosmic significance. For example, the ordinary Chinese word for "rules" is glossed as "an analogy to the Circle and the Square of Heaven and Earth. Therefore, here, 'rules' with a very deep significance."

The translator's essay on the philosophy of Chinese painting, occupying the first half of the first volume, is so vaguely conceived that it does not know where to stop. It becomes an unhistorical, uncritical and, to any reader but a

Details of a painting by Wu Chên (1280-1354).  
In the Museum of Fine Arts,  
Boston, U.S.A.



sinologist, surely a quite bewildering anthology of philosophic notions from all classical writing, from the Book of Changes to Chu Hsi. Only clarity and system, and something of the historical method demonstrated by Dr. Needham in Vol. II of his *Science and Civilization in Ancient China*, could have justified this attempted digest of a major portion of Chinese thought. The second half of the first volume puts together interesting information on brushes, ink and paper. In the same volume are inserted superb reproductions—one of them in colour—of ten of the most important Chinese paintings in American museums. Naturally these paintings are not discussed in the philosophic essay: such writing seldom requires the aid of concrete works of art.

**TREASURE SEEKER IN CHINA.** By ORVAR KARLBECK. Translated by NAOMI WALFORD. The Cresset Press. 21s.

THE Swedish author of this book was a railway engineer in China; and in the course of work on the Tientsin-Pukow railway, a quantity of ancient Chinese bronzes and pottery was unearthed, which he studied with such success as to establish him as one of the foremost international experts in this field. In 1926 he was obliged to leave China because of the civil war, but two years later the Swedish China Committee, headed by the then Crown Prince Gustaf Adolf, commissioned him to buy Chinese antiques for the Swedish Museum. This journey was followed by three more during the years 1930-35 undertaken by the Karlbeck Syndicate formed by Swedish and foreign collectors and institutions, including the British Museum. In 1954, Mr. Karlbeck assisted in the arranging and cataloguing of the Chinese Exhibition in Venice.

*Treasure Seeker in China* is a record, faithfully and sympathetically translated by Naomi Walford into most readable English, of Mr. Karlbeck's experiences of the crowded, colourful, brutal, desolate and supremely beautiful world of China. His account may be accepted as eminently well informed; and his sense of humour gives to his story a pleasing dash of gaiety. This is not a book for the Chinese art expert as such, but is the lively account of a student who has travelled in a country which turned him into one. It is embellished with some very attractive photo-

graphs of scenery and sites, as well as examples of specimens.

VICTOR RIENAECKER.

**JOHANN PETER MELCHIOR ALS MODELLMEISTER IN HOECHST.** MICHEL OPPENHEIM. Lothar Woeller Verlag. Frankfurt am Main. 1957. 135 pp., 101 plates.

IT seems paradoxical that amongst the many highly skilled modellers in porcelain of the XVIIIth century, including such artists as Johann Kaendler and Franz Bustelli, Melchior in particular should have been chosen as the subject of special study. Moreover, this is not the first book devoted exclusively to his works, for as early as 1921 F. H. Hofmann published a biography of him. It is indeed to some extent to the need to correct the errors in the earlier book that the present one owes its inception. The author, with almost excessive single-mindedness, confines himself mainly to the works of Melchior, who although the best-known was not actually the most gifted of the Hoechst modellers. He started his career at the Hoechst factory in 1767 at the age of twenty. He belongs, therefore, to the period when the spirit of rococo was already fading out of porcelain sculpture and being replaced by a rather bourgeois sentimentalism, which is not wholly sympathetic to present-day taste in collecting.

In the past, practically the whole of the Hoechst output has been loosely attributed to Melchior, but in this work his style is carefully analysed, and, beginning with his signed pieces, his *œuvre* is convincingly

worked out. Seven other modellers are listed and a number of works attributed to them, but with one or two exceptions we are referred elsewhere for illustrations of their work. Most of Melchior's figures depict children imitating the activities of their elders, and it is in his presentation of the former that he is at his best. As one of the leading protagonists of the neo-classical taste in porcelain sculpture, he was committed to a style the ideals of which were out of harmony with his material. The dead hand of neo-classical formalism gradually descends on his works, and his figures of classical gods are merely static without being monumental.

The author makes full acknowledgment to Dr. Kurt Roeder, on whose researches much of his book is based. Dr. Roeder died in a German concentration camp, but fortunately most of his papers, including the series of extracts he made from the archives at Berlin and Wiesbaden, were preserved and have been drawn on in the preparation of this work. The third publication of the Frankfurt house of Lothar Woeller, this book maintains the high standards of production of the preceding two. The colour plates in particular deserve commendation, giving as they do a remarkably convincing impression of a porcelain glaze. The presence of so large a number of plates has been made possible by a grant from the Ceramica-Stiftung in Basel, a fund established to assist and encourage researches in the history of porcelain. There is a summary in both English and French.

J. HAYWARD.



## THE LIBRARY SHELF

**A HISTORY OF THE BERGEN GOLDSMITHS DURING THE GUILD PERIOD, Vols. I and II.** By THV. KROHN-HANSEN and ROBERT KLOSTER. Bergen, 1957. Zwemmer. £9 10s., £11 and £15 according to binding.

A FULL registration of Norwegian goldsmiths and their marks has not yet been attempted, but with the publication of the Bergen silver the major part of that task has been completed, for right through the period it covers (1568-1840), Bergen was Norway's biggest and most important city, with a body of craftsmen more skilled and more highly organized than anywhere else in the country. The Bergen guilds, of which that of the goldsmiths was the most important, worked closely together with the great Continental organizations, as they had done from the times when Bergen was an important Hansa centre. In the XVIIth and XVIIIth centuries the aristocracy of the town consisted of its many prosperous fish merchants, and these were the most important patrons of the goldsmiths. The great and imaginative tasks that inspired the craftsmen, employed by courts and noblemen elsewhere, never came their way, but they sustained a high standard of craftsmanlike quality right through the period, and the changing fashions from the Continent and from England were quickly absorbed.



Engraved tankard of octagonal shape by Lucas Steen, Bergen, c. 1650.  
Courtesy of Nordenfjeldske Kunstmuseum, Trondheim, Norway.

The two authors of the book have had an uncommonly interesting task. The documents of the Goldsmiths' Guild have been preserved to a rare extent and great quantities of the old silver itself is still in existence. By clever use of the documents and close analysis of the silver objects they have succeeded in explaining to a surprising extent why Bergen silver became what it did. Of special interest are the many problems in connection with the marking, a few of which are still insoluble riddles. Among the great mass of names a few personalities have come to life in the narrative: *Johannes Johannessen Reimers*, whose large and streamlined workshop with its numerous staff of accomplished goldsmiths for 20 years dominated the Bergen market (which included most of western and northern Norway); *Jens Kahrs*, the sophisticated interpreter of Continental rococo, whose proud features have been preserved in a charming contemporary portrait; *Andreas Blytt*, an apprentice in London in his youth and later the Bergen prophet of the Adam style.

The first volume contains the text and a complete list of marks (close on 400 in number); the second volume contains 256 pages of illustrations, most of them of good, a few of outstanding quality. Original studies like this are often overloaded with notes, indexes and appendixes. *The History of the Bergen Goldsmiths* certainly does not suffer from this fault; in fact, the illustrations might have been even more useful if the measures of the objects had been given, and the serious student would have liked to know from a simple list where all these unique documents are now preserved. These are, however, petty criticisms of a work that has all the characteristics of a final standard book on an attractive and interesting subject.

All the illustrations have captions in English, and the English summary is full and readable. ADA POLAK.

**XVIIIth CENTURY ITALIAN SCHOOLS.** Catalogue. By Michael Levey. 5s. 6d. Plates £2 2s. National Gallery Publications.

It is part of the great service rendered to art lovers and scholars by the National Gallery that they make knowledge of their pictures available by careful catalogues which give the available information about each picture and by the issue of large-scale

volumes of reproductions. The XVIIIth century Italian school is represented in the gallery by 85 works. It is, let us admit, not very well balanced: we are rich indeed, in Canaletto and Guardi, and very poor in Piazzetta, Bellotto and other artists. However, these are the hazards of any national collection; and, of course, the question of the material is irrelevant to consideration of these catalogues.

The catalogue *raisonné* takes the place of that published in 1929, and is in series with all the period and school catalogues issued by the gallery. Michael Levey has recorded new attributions to about one-third of the works, and although these are often only from, say, "School of Canaletto" to "Studio of Canaletto" there is room for argument about this whole matter of re-attribution. The compiler of this catalogue has unique opportunity to study the works in question, but it has always to be remembered that such changes are usually a matter of scholarly opinion, and opinions, however scholarly, may vary. This is a comparatively recent school and the problem does not arise drastically. The amount of factual information packed into these notes is altogether admirable.

The plates are excellently reproduced. Eight in colour, well balanced to cover the field; the rest in photogravure monochrome. It all serves the excellent purpose of bringing the gallery to us, if we cannot go to the gallery, or, indeed, if we can, for it is wonderful to have such work to hand. HORACE SHIPP.

**LAPICQUE.** By JEAN LESCURE. Editions Galanis, Paris.

This is one of a series of admirably produced monographs on contemporary French painters, in which the volumes on Esteve and Chastel have already appeared and will be followed by those on Delaunay, Gischia, and others.

Lapicque is a painter who seems not to be so well known in this country as he should be. Born in 1898, he has been influenced by cubism, by the Fauves, and has sometimes made excursions into pure abstraction. But he is an essentially happy painter, whose decorative flair and brilliant colour remind one of Raoul Dufy.

A long introductory essay contains rather too much of the woolly philosophical writing beloved of French critics, but the illustrations, many of them in colour, are enjoyable. W. R. JEUDWINE.

### WILLIAM BLAKE'S ILLUSTRATIONS TO THE BIBLE

The publication of this important bicentenary volume has been postponed to 18 November 1957 to coincide with a Blake Trust exhibition at the National Book League, 7 Albemarle Street, London, W.1, opening 14 November.

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I



II

## FINE WORKS ON THE MARKET

A Volume of Landscape Drawings  
by Fra Bartolommeo

ONE of the most remarkable discoveries of recent years is a volume containing forty-one sheets of landscape studies, mostly in pen and ink, by Fra Bartolommeo, which come up for sale at Sotheby's on November 20th. In a preface to the admirable catalogue, in which all the drawings are reproduced, Mrs. Gronau has traced their history in some detail up to the middle of the XVIIIth century, after which no record of them exists until they were bought by the present owner in Southern Ireland in 1925. Only a resumé of the provenance (for which references will be found in the catalogue) can be given in this brief notice.

It seems clear that these landscapes were included in the large number of drawings in Fra Bartolommeo's studio at his death, and of which an inventory was made by Lorenzo di Credi. They then passed to Fra Bartolommeo's heir, Fra Paolino da Pistoia, and from him to a Dominican nun, Sister Plautilla, by whom they were left to the convent of St. Catherine in Florence. There they remained until 1725, when they were bought by the collector, Francesco Gabburri (1675-1742). The collection then consisted of about 600 drawings, of which the greater part was contained in *due bellissimi e grossi volumi*. These volumes subsequently passed through the



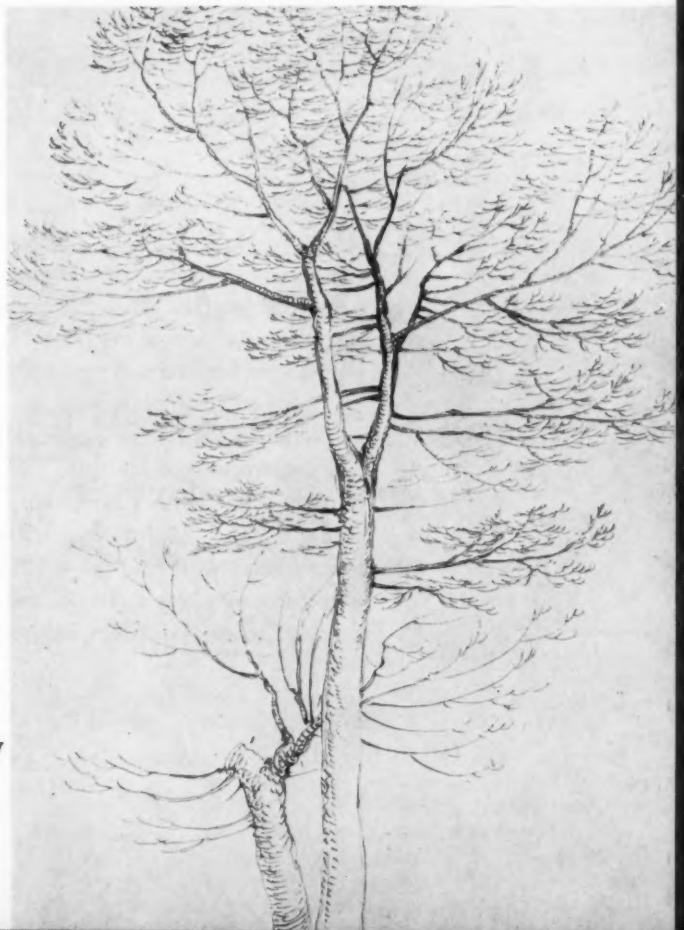
III

collections of William Kent, Benjamin West, Sir Thomas Lawrence, Woodburn, William II of Holland, and his daughter, Sophie of Saxe-Weimar, and are now in the Boymans Museum, Rotterdam. They contain no landscapes. Whether the landscapes were ever mixed up with the drawings in the two Weimar volumes, or whether they were always separate, is not clear; but in 1730 Gabburri had the landscapes bound as we now see them, at the same time rejecting the attribution to Fra Bartolommeo in favour of Andrea del Sarto. Had it not been for this mistaken attribution, the landscapes would doubtless have accompanied the other two volumes through the collections mentioned above.

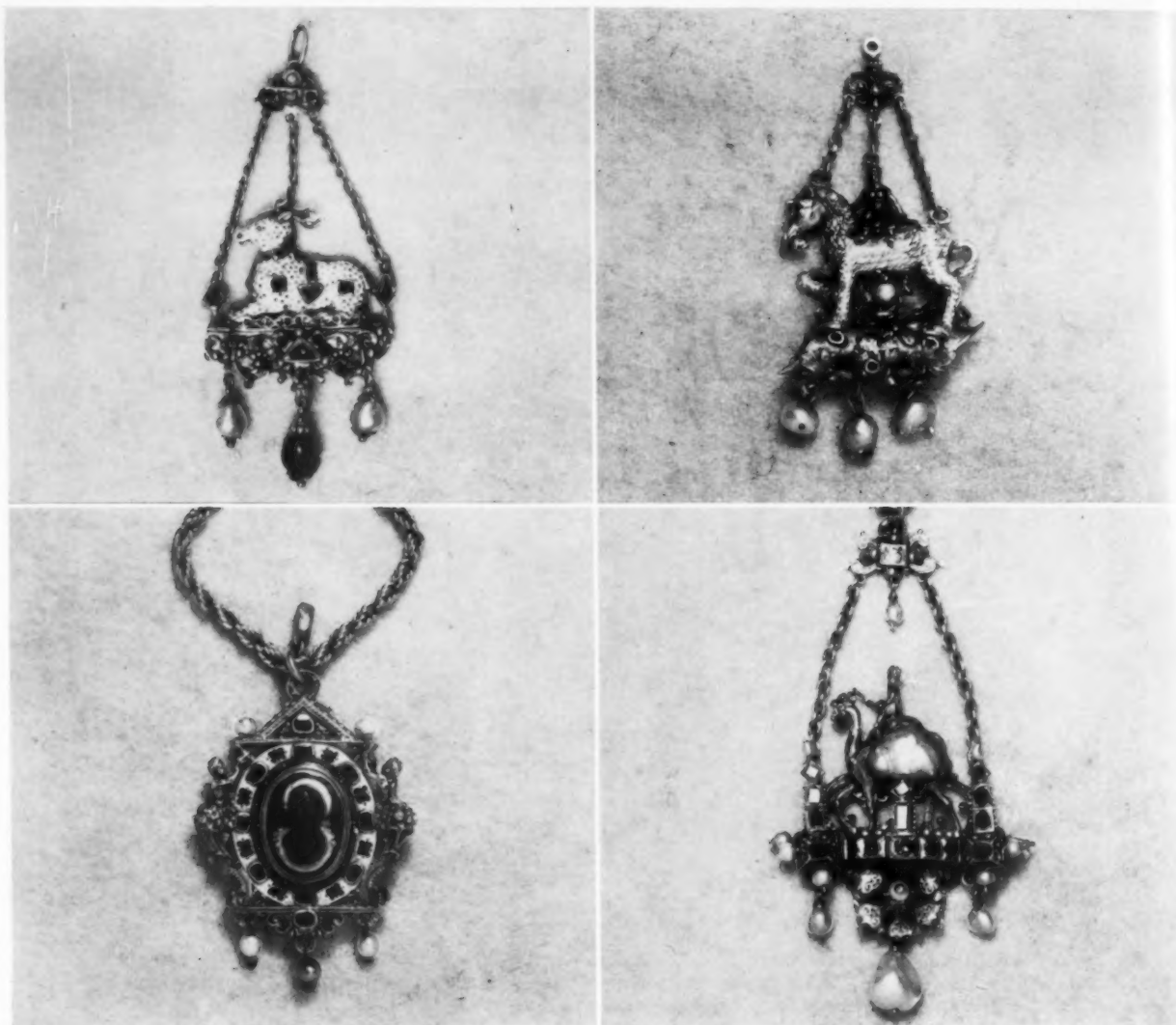
Some excuse for Gabburri's error is provided by an inscription, or rather two inscriptions, on No. 25. The first, in a XVIIth century or possibly earlier hand, reads "*di mano dell Frate.*" Underneath, somebody else at a much later date, but seemingly not Gabburri, has written "*Anzi di Andrea.*" Gabburri was encouraged to accept this denial of the old attribution by a comparison of his drawings with the landscapes in Andrea del Sarto's frescoes in the Church of the Annunziata for whose conservation he was responsible. On October 4th, 1732, he writes to Mariette, about a print which he attributes to Andrea: "*Io fondo questa mia opinione sul confronto, che ne ho fatto piu volte con un libro che io ho di num. 60 paesi e vedute a penna, indubitati di mano di Andrea: e dico indubitati, perché tra detti studij ve ne sono particolarmente alcuni da esso dipinti a fresco nelle sue opere, e specialmente nel chiostro piccolo della Nunziata, che già intaglio il Zuccarelli.*" (Bottari, *Raccolta di Lettere*, Vol. II, p. 274, Rome, 1757.)

Mariette had a low opinion of Gabburri's connoisseurship, and it seems with justice. The 60 drawings mentioned in the letter are all those contained in the present volume—i.e., fifty-eight by Fra Bartolommeo on forty-one sheets, and two obviously not by him, although included by Gabburri.

Continued on page 135



IV



FASHIONS in jewellery from the middle of the XVIth to the middle of the XVIIth centuries were dictated by the Spanish court, then the wealthiest in Europe. A kind of standard regalia was developed that became universal in all countries, and in which the pendant played a dominating rôle. The craftsmen, however, were for the most part not Spanish, and nearly all the finest jewellery of the period was made in Italy or Southern Germany. The four pendants shown here are fine and typical examples from different countries, dating from around 1600.

(*Top left*) South German, late XVIth century. The stag enamelled in white dappled with gold and set with rubies, emeralds, and sapphires. The gold base set with rubies, emeralds, and a diamond; below, two baroque pearls and a cabochon emerald. (*Top right*) Spanish, c. 1600. The horse and the female figure seated on it enamelled in blue and white; the tree stump in gold. (*Bottom left*) Italian, early XVIIth century. An agate cameo bust of a negress in an enamelled frame, set with rubies and emeralds; on the reverse, a locket containing two miniatures of a lady and a gentleman by Isaac Oliver. (*Bottom right*) South Italian, Naples, or Sicily, c. 1600. A cupid riding on a camel, in gold with a baroque pearl body.

*Christie's Sale, November 12th.*



Apart from their intrinsic beauty, the drawings are of exceptional interest for the light they throw on the development of landscape drawing in Italy at a period when no comparable series of studies is known. The evidence of the watermarks on several sheets suggests that they must be of later date than about 1507 or 1508. In a few cases, the views have been identified—the Monastery of St. Mary Magdalen in Pian di Mugnone (No. 8), a view of Fiesole (No. 14), while others appear to be connected with Fra Bartolommeo's journey to Venice in the spring of 1508. With one probable exception, they all have the appearance of having been drawn from nature.

There is, of course, no reason why all the drawings should be of the same date, and this seems inherently unlikely. But since none of them has been connected with a known painting, any attempt at a chronology must be highly conjectural. A case could perhaps be made for giving a later date to, for instance, No. 34 (Fig. III) with its loose, rather dashing strokes, than to the more minute and careful penwork of No. 3 (Fig. I). A close comparison with the landscape backgrounds in the paintings would probably be helpful, and in fact many of these backgrounds do correspond very closely in style (cf. for example, the spiky treatment of the bushes in the National Gallery *Nativity* of c. 1509).

Leaving aside the question of chronology, it is possible to discern at least five different types of drawing (the numbers quoted are those of the catalogue): *A*. Rather carefully executed *vignettes*, precise and angular in touch, small in scale, with a certain amount of dark shading (Nos. 3 (Fig. I), 9, 13, 17, 18, 24, 25, 29 (verso), 36). *B*. Not dissimilar to *A*., but larger in scale, more loosely and broadly handled, with vigorous, slashing strokes of the pen, a more broken line, and less careful shading (Nos. 6, 27, 28, 31, 34 (Fig. III), 35). *C*. Characterized by a continuous, very fine pen line, and widely spaced shading, with no strong contrasts; less angular than *A* or *B* and especially remarkable for the sensitive rendering of foreground masses and rocks (Nos. 5, 19, 21, 22 (recto) (Fig. II), 23). *D*. Only three sheets (Nos. 12, 32, 38) in this manner, easily distinguished by its ubiquitous curly outlines, in marked contrast to *C*. *E*. Studies of trees with no landscape. These can be divided into those in pen only (Nos. 11, 20 (recto), 22 (verso), (Fig. IV), 29 (recto), 39), the two remarkable studies (Nos. 15, 16) drawn with the brush and brown wash in a feathery style that anticipates Claude, and the two in black chalk (one with a little wash), both of which are unfortunately somewhat rubbed (Nos. 40, 41).

It is not suggested that this rather tentative classification, which is perhaps as much related to the type of subject as to the manner of drawing, must necessarily imply a corre-

sponding classification in point of date. It seems likely, however, that all these sheets belong to the last ten years of Fra Bartolommeo's life, although even this might turn out to be wrong in the light of closer study. Nor do we know for what purpose the drawings were made: whether they were intended as working studies, as deliberate experiments in a kind of quasi-scientific naturalism like the landscape drawings of Leonardo, or simply as the casual fruits of Fra Bartolommeo's walks in the country.

Unless Fra Bartolommeo was altogether exceptional, many more landscape drawings must have been done at this period than the very few surviving examples would lead one to suppose. We know from the inventories that Fra Bartolommeo left a large number, of which these are only the residue. Most of the casualties probably occurred before Gabburri's time, and if the anecdote originating with him and repeated in the Lawrence catalogue is to be believed, the nuns of the convent of St. Catherine used the drawings to make up parcels and light the fire. There and elsewhere landscape drawings may well have suffered most, on account of a tendency, natural at the time, to regard them as of quite minor importance. Their present rarity would thus be explained.

Voices may be raised in protest against the breaking up of such a collection. Were it a question of a sketchbook actually used by Fra Bartolommeo, there would be strong reasons for preserving it intact. But a fortuitous compilation of this kind has no such corporate interest. Its history and contents are on record, and there can be no objections, other than purely selfish ones, to its dispersal among the collections of the world.

W. R. J.

#### FORTHCOMING SALES

The following are the most interesting of the November sales:

**CHRISTIES'**, November 12th: Objects of Vertu, including important Renaissance jewels, and fine Armour. November 26th: Objects of Vertu, including a wide selection of English XVIIIth-century miniatures. November 27th: Important English Silver, including many pieces of outstanding quality, headed by an Elizabeth I silvergilt cup and cover of 1589. November 29th: Old Pictures and Drawings, including an unpublished portrait by Reynolds, and works by W. Van de Velde, Vernet and Ferney.

**SOTHEBY'S**, November 20th: Old Master Paintings and Drawings, including the Fra Bartolommeo drawings, four drawings by Rembrandt, and a wash drawing by Goya; paintings by Rubens, van Dyck, the Master of the Lucy Legend, H. Robert, and Fragonard. November 21st: Fine English and Continental Silver. November 25th: An important group of birds and animals by Fabergé, the property of H.M. the King of the Hellenes. November 27th: Old Master Paintings and Drawings, including works by Jan de Cock, Ostade, and other Dutch masters. December 4th: XVIIIth-century paintings and drawings, including important works by Rowlandson, and portraits by Reynolds, Romney, and Lawrence.

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(Continued on page 136)

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